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## CONTENTS

Index of Papers, Texts and Studies, Authors and Reviews in S V.U Oriental Journal, Volumes XXVI (1983) to XL (1997)	1
Is ahnah khah kratau a sūtra of Pāṇini? <i>V Swaminathan</i>	19
Hinduism - Its Secular Values <i>G C Nayak</i>	31
Ancient Indian Phonetics in Modern Perspective <i>T B Venugopala Panikkar</i>	41
A Note on Articulation of Speech Sounds in Indian Phonetics <i>M Srimannarayana Murti</i>	63
Aśoka's Care for the Mononties, Backward Tribes, the Poor, Old and Weaker Sex <i>Aparna Chattopadhyaya</i>	73
The Concept of Mind in Nyāya-Vaiśeṣika System of Thought <i>Sujata Nair</i>	81
Import of the term 'Jyotis' in the Upanisadic Context <i>Pranati Ghosal</i>	93

Two Unknown Keralite Commentaries on Kumārasambhava of Kālidāsa K.G. Ambika	107
---	-----

## TEXTS AND STUDIES

भवभूतिभारती (Ed.) N.C.V. Narasimhacharya	115
---	-----

## REVIEWS 165

- H.G. Shastri (ed.): *The Bhāgavata* [Skt] vol. I, *Skandhas* I-III.
- K.K. Shastree (ed.): *The Bhāgavata* [Skt] vol. IV, pt. 1.  
*Skandha* X.
- N.C.V. Narasimhacharya (ed.): *Śrīmad-Bhāgavata-Mahāpurāṇam*  
[Skt], *Skandha* X, vol.1
- C.R. Swaminathan (ed.): *Kṛṣṇagītīḥ* [Skt]
- R.S. Venkatarama Sastri: *Bhāṣāsāstra-praveśinī* [Skt]
- R.S. Venkatarama Sastri: *Saṃskṛta-sāhitya-itihāsaḥ* [Skt]
- V. Raghavan (ed.), S.S. Janaki (tr.): *Palāṇḍumaṇḍana-prahasana*  
[Skt]
- S.S. Janaki (ed.): *Sanskrit and Science*
- A. Ramaswamy Iyengar (ed.): *Sanskrit Research and Modern  
Challenges*
- D.N. Shanbhag (ed. & tr.): *Madhvasiddhāntasāraḥ* [Skt.]
- D.N. Shanbhag: *Madhvācārya's Contribution to Indian Thought*
- D.N. Shanbhag: *Vādirāja - The Dvaita Poet*
- K.B. Archak: *Tattvamaṣi in Brahmasūtra-Śāṅkarabhāṣya*
- V.K. Hampiholi: *Sex Education - Indian View*
- M.G. Hegde: *Filial Love in Pratimā-nāṭaka*

**INDEX OF PAPERS,  
TEXTS AND STUDIES,  
AUTHORS AND REVIEWS  
IN S.V.U. ORIENTAL JOURNAL,  
VOLUMES XXVI (1983) TO XL (1997)**

**I. PAPERS**

Numbers in brackets refer to  
the Serial No. in the Index of Authors

**ENGLISH**

1. Agrarian Conditions of North India during the 16th-17th Centuries, XXXV, 137-160 (86)
2. Analogy an Argument in Ādi Śaṅkara's Vivekacūḍāmaṇi, XXXIX, 1-32 (24)
3. Ānandavardhana's Principles of Evaluation, XXVII, 91-96 (60)
4. Ancient Indian Hydrology in Modern Context, XXX-XXXI, 69-80 (54)
5. Ancient Indian Phonetics in Modern Perspective, XL, 41-62 (92)
6. Apropos of Treatment of Kriyāviśeṣaṇa as Karma-kāraka in Different Schools of Sanskrit Grammar, XXXII-XXXIV, 179-185 (25)
7. Aśoka's Care for the Minorities, Backward Tribes, the Poor, Old and Weaker Sex, XL, 73-79 (5)
8. Avadāna-śataka on the Trade and Commerce in Ancient India, XXVIII, 51-64 (23)
9. Ayonija in Epics and Purāṇas, XXXII-XXXIV, 57-73 (79)

10. Bālāghāt Plates of Vākāṭaka Pṛthivīsheṇa II: Some Reflections, XXXVI, 51-64 (2)
11. Bhakti: A Comparative Study of Śrī Rāmanuja and the Āḷvārs, XXXV, 1-30 (82)
12. Big Bang of Modern Cosmology visualised in the Rigvedic Scriptures (1), XXVI, 1-10 (93)
13. Brahmins and Kshatriyas in the Vedic Age, XXXVIII, 55-74 (79)
14. The Bṛhadāranyakopaniṣad - Its Place in Advaita, XXXVII, 17-26 (83)
15. Caricature of 'Lokāyata Darśana' (Materialism in Ancient India), XXX-XXXI, 81-86 (37)
16. Cessation of Nescience as Fifth Kind of Reality in Advaita Vedānta. An Appraisal (*Pañcamaparakārā avidyānivṛtti*), XXXV, 109-117 (57)
17. Citsukhācārya on Brahman and Avidyā (with special reference to his *Abhiprāya-prakāśikā*), XXX-XXXI, 145-153 (56)
18. Comparative Mythology, XXXVIII, 1-20 (73)
19. A Comparative Study of the Social Customs of Bengal and Mithila as recorded in the works of Raghunandana and Vācaspatimiśra, XXVI, 51-58 (7)
20. The Concept of Kārakas in Śākāṭyana-vyākaraṇa, XXXVI, 97-100 (44)
21. The Concept of Mind in Nyayavaiśeṣika System of Thought, XL, 81-92 (81)
22. The Concept of Vivarta in Bhartṛhri and Śaṅkara, XXXVII, 49-60 (76)
23. The Concept of a Witness in the Mahābhārata and Dharma-śāstra Literature, XXXII-XXXIV, 135-139 (73)

24. Contribution of Malwa to the Early History and Culture of India, XXXV, 125-136 (69)
25. Criticism of the Study of Vatsarāja - A Novel Approach, XXXVIII, 115-124 (80)
26. Cultural Contacts of Indonesia and Srilanka in the Eighth Century and their bearing on the Barabudur, XXXVI, 29-49 (33)
27. Democratic Principles in the Polity of Ancient India, XXXII-XXXIV, 121-134 (60)
28. Dharma-śāstra Concept of Nyāsa and Sanskrit Literature, XXX-XXXI, 87-94 (38)
29. Early History of Indian Book Painting - Medhātithi's Evidence, XXXV, 43-57 (61)
30. Ecological Significance of the Vibhūtiyoga found in the Bhagavadgītā, XXXII-XXXIV, 107-114 (50)
31. Epigraphical References to Buddha in Andhra Pradesh, XXVI, 59-66 (62)
32. The First Farming Communities of Andhra Pradesh, XXXII-XXXIV, 205-220 (65)
33. The Flesh and Blood of the Time, XXVII, 1-9 (33)
34. Gaṅgeśa's Treatment of Lakṣaṇā, XXXII-XXXIV, 161-168 (19)
35. Goals of Oriental Research, XXXII-XXXIV, 1-6 (71)
36. Green Revolution in the Vālmīki Rāmāyaṇa, XXXVII, 61-80 (79)
37. Grief in the Vedic Literature, XXXV, 83-94 (79)
38. The Guilds in Ancient India, XXVI, 77-86 (15)
39. Hinduism in Indochina before the rise of Angkor, XXVIII, 29-50 (34)
40. Hinduism - Its Secular Values, XL, 31-40 (46)
41. A Historical Study of Mahiṣaśataka of Vāṇcheśvara, XXVI, 23-30 (53)

42. Import of the term 'jyotis' in Upaniṣadic Context, XL, 93-106 (55)
43. The Integral Humanism of Śrī Nārāyaṇa Guru, XXXVII, 81-90 (43)
44. Intention of the Speaker according to Grammarians, XXX-XXXI, 21-33 (79)
45. Is *ahnaḥ khaḥ kratau* a sūtra of Pāṇini?, XL, 19-29 (83)
46. Jyotirmīmāṃsā of Nīlakaṇṭha Somayājī (A.D. 1443-1545) and the Tradition of Revision in Hindu Astronomy, XXVII, 57-63 (70)
47. The Kālāmukhas in Āndhradeśa, XXVIII, 95-108 (21)
48. Kālidāsa - Nāṭyakāra and Mahākāvya-kāra, XXXVI, 83-89 (8)
49. Keśakhaṇḍana, XXXII-XXXIV, 141-160 (74)
50. Kuntaka's Perspective of Poetic Discourse, XXXII-XXXIV, 187-189 (89)
51. A Later Cola Temple at Guṇḍlūru near Nandalur, XXVI, 99-104 (20)
52. The Mahāvinayadharas, XXVII, 11-17 (21)
53. Mallināthā - The Crest-jewel of Scholiasts, XXXII-XXXIV, 231-259 (41)
54. Manuscripts and Manuscriptology in relation to Indian History, XXVIII, 123-134 (16)
55. Mathamatical Literature in Telugu: An Overview, XXVIII, 77-90 (61)
56. Matter as a form of Consciousness, XXVIII, 109-122 (78)
57. Meghadūta: Reinterpreted, XXXVII, 125-137 (77)
58. Metaphors in the Rgveda with sepcial reference to Nādī Sūktas, XXXVIII, 85-104 (32)

59. Monotheistic View of God in Vedic Literature, XXXV, 95-107 (88)
60. Mṛcchakatika - A Just Lokadharmī Play, XXXIX, 99-104 (91)
61. The Mukkaṇṭhīśvara Temple at Kalavagunta, XXVI, 87-98 (48)
62. Music and Musical Instruments in Nāṭyaśāstra, XXXVII, 111-116 (60)
63. Navya Nyāya Philosophy, XXVII, 65-73 (22)
64. A Note on the Architectonics of the Aṣṭādhyāyī of Pāṇini, XXXII-XXXIV, 7-16 (40)
65. A Note on Articulation of Speech Sounds in Indian Phonetics, XL, 63-72 (79)
66. A Note on the Brāhmaṇadhammikasutta, XXVIII, 65-70 (85)
67. A Note on a Certain Device of Pāṇini, XXXV, 59-70 (83)
68. A Note on Professor R.D. Ranade's Contribution to the Study of Upaniṣadic Philosophy, XXXVIII, 45-54 (46)
69. A Note on Rāyavācakamu and Śrīkṛṣṇadevarāyaṇa-dinacari, XXXV, 119-124 (59)
70. A Novel Concept of Mokṣa by Bhāsarvajña, XXVI, 11-22 (45)
71. Nurjahan - Some Analysis of her influence on Jahangir, XXXII-XXXIV, 191-203 (5)
72. Nyai Lara Kidul: Goddess of the Southern Seas, XXX-XXXI, 11-20 (33)
73. On the Historicity of Rāma, XXXII-XXXIV, 17-22 (9)
74. On the Meaning of the Potential Suffix [Liṅ] According to the Schools of Vyākaraṇa, Mīmāṃsā and Nyāya, XXXIX, 89-98 (68)

75. On the Term Darśana in Jainism, XXXV, 71-78 (78)
76. On Upamāna, XXXII-XXXIV, 169-178 (31)
77. Pada and what it signifies in Pāṇini, XXXVIII, 21-43 (83)
78. Padmasundra and his Newly Discovered Yadu-sundaramahākāvya, XXXII-XXXIV, 261-280 (77)
79. Paṇḍitarāja Jagannātha's Concept of Alaṃkāra, XXXVII, 117-123 (58)
80. Paradise Lost in the Epic Tradition of the East, XXXII-XXXIV, 75-85 (67)
81. Pensive Images and Martial Traditions, XXXII-XXXIV, 87-106 (33)
82. Perspectives on Ethical and Moral Disciplines in Śaṅkara's Philosophy, XXX-XXXI, 1-10 (18)
83. Plant Indicators of Agriculture in Varāhamihira's Brhatsaṃhitā, XXXII-XXXIV, 115-120 (54)
84. Position of Particles and Predicatives in Sanskrit Word Order - A Poetician's Approach, XXX-XXXI, 113-118 (60)
85. Pradyumnacarita - An Interesting Jaina Purāṇic Mahākāvya, XXXIX, 75-87 (77)
86. Praśnāvali of Jaḍabharata: A Survey, XXXII-XXXIV, 221-230 (55)
87. Radha Krishnan in "Heart of Hidustan", XXVII, 105-114 (8)
88. Rāma in the Raghuvamśa, XXXII-XXXIV, 41-56 (86)
89. Rāmāyaṇa Theme and Social Change, XXXVI, 71-81 (79)
90. Realisation as a Field of Science, XXX-XXXI, 55-62 (78)



91. Religious Suicide or Right of a Man to his own Life, XXVII, 75-89 (74)
92. R̥gveda and the Buffalo Sacrifice?, XXXIX, 53-59 (17)
93. The Śaila Sects of Andhakas, XXX-XXXI, 43-54 (21)
94. Śaṅkara and I-Sense, XXVII, 29-41 (66)
95. Śaṅkarācārya's Approach to Arthavāda, XXVII, 43-56 (38)
96. Sanskrit in the Inscriptions of Āndhradeśa, XXXVII, 35-48 (51)
97. Sati Memorials in Andhra Pradesh, XXVI, 67-76 (13)
98. The Sadvidyā Section of the Chāndogyopaniṣad - A Study from the Advaita and Dvaita Stand Points, XXXVIII, 105-114 (68)
99. Significance of the term 'saṅkarojjhitah' in the Dhvanyāloka, XXVIII, 91-94 (91)
100. Simuka's Place in Śātavāhana Chronology, XXXIX, 33-52 (51)
101. Sixteen Noble Families of the Kumbhāṇḍas, XXX-XXXI, 137-144 (1)
102. Śleṣa or Paronomasia and Mallinātha, XXVI, 31-49 (41)
103. The Snake-simile in Suttanipāta and Sanskrit Epics, XXVIII, 1-10 (6)
104. Socio-political Philosophies of Śrī Aurobindo, XXXV, 31-41 (18)
105. Some Facts Noticed in Rock Edict I - A Study, XXVII, 97-104 (5)
106. Some Observations on the Language of the Works of Asaṅga (with special reference to Śrāvakabhūmi), XXX-XXXI, 101-112 (26)

107. Śrī Aurobindo Tradition and Modernity, XXXVI, 91-96 (39)
108. The Śrīvaiṣṇava Āgamas and the Indigenous Tradition of South India, XXXVII, 91-110 (90)
109. State System in Ancient Cambodia, XXXVII, 9-16 (33)
110. A Study on the Chinese Buddhist Text of the Abhidharmadharmaśāstra, XXVII, 19-27 (84)
111. A Study of Ornaments in the Vedic Literature, XXXVIII, 75-84 (42)
112. Stūpa - Vedic and Buddhistic, XXXVII, 1-8 (17)
113. Subject - Predicate - Order in the Prose of Kālidāsa (with special reference to his Abhijñānaśākuntala), XXVII, 115-122 (85)
114. Śūdras in Early Āndhradeśa, XXX-XXXI, 161-166 (28)
115. The Term 'hida' or 'idha' in Rock Edict I and other Aśokan Edicts, XXXVI, 65-69 (5)
116. The Time of Establishment of Fires (Agnyādihāna), XXX-XXXI, 119-136 (35)
117. Treatment of the Rāma-story by Bhāsa and Bhavabhūti, XXXII-XXXIV, 23-39 (10)
118. Tumburu, XXXVII, 27-34 (74)
119. Two Peculiar Sandhi Terms used by the Vyāsa-śikṣā, XXX-XXXI, 155-160 (49)
120. Two Unknown Keralite Commentaries on Kumārasambhava, XL 107-113 (3)
121. Types of Sentences in Advaitavedānta, XXVIII, 71-76 (47)
122. Upāsanā, XXXV, 79-82 (90)
123. Vāgyoga of the Grammarian, XXXIX, 61-74 (79)

124. Variant Readings in the Sixth Chapter of Nāṭya śāstra, XXVIII, 11-28 (87)
125. Varieties of Interpretation of the Laxemes in the Nirukta, XXX-XXXI, 35-42 (14)
126. Veda: The Ultimate Authority of the Hindu Scriptures, XXXVI, 1-27 (40)
127. Vrātyastoma Sacrifice, XXX-XXXI, 63-68 (85)
128. Where Kālidāsa is cited as Smṛtikāra, XXX-XXXI, 95-100 (31)

## SANSKRIT

129. జ్ఞానస్వరూపం - విషయతా-ప్రకారతా-విశేష్యతా-సంసర్గతాదిస్వరూపం చ, XXXVII, 139-150 (64)
130. భాటప్రాభాకరమతానుసారం అపూర్వనిరూపణం, XXXIX, 105-114 (83)
131. భారతీయసంప్రదాయః, XXXII-XXXIV, 281-288 (75)
132. భారతీయాస్తికదర్శనిష్ఠనుమానం - ऐतिहासिकदृष्ट्या एको विमर्शः, XXVIII, 135-158 (72)

## TELUGU

133. అముద్రిత 'హాస్యశుభలేఖ' - పరిశీలన, XXVI, 31-34 (12)
134. తాళ్ళపాక చిన్నన్న తామ్రశాసనం, XXXII-XXXIV, 289-328 (29)
135. నేరము, నేరస్థుడు, మానవమితి - పరిశీలన, XXXVIII, 125-138 (65)
136. 19వ శతాబ్దపు శైవకవిశేఖరుడు - అమలాపురపు సన్యాసయ్య, XXVI, 35-41 (29)
137. భారతకథలలో 'కడబలిరాముని' వృత్తాంతం, XXVI, 43-48 (4)
138. భారతీయవాస్తుశాస్త్రము, XXXIX, 115-126 (30)
139. వ్యక్తి - విశ్వరూపము - ఆత్మపరిజ్ఞానము, XXVIII, 159-166 (63)
140. సంకీర్తన భండారం (తాళ్ళపాక అర), XXXIX, 127-137 (11)
141. హరిహరనాథ తత్త్వం - ఆంధ్రసాహిత్య విమర్శకులు -II, XXVI, 1-29 (52)

## II. TEXTS AND STUDIES

## ENGLISH

142. *Āndhra Brāhmin through Ages upto 1325 A.D.*,  
XXXVI, 101-172 (21)

## SANSKRIT

143. कैङ्कर्यरत्नावलि, XXIX, 1-264 (79)  
144. ज्ञानमाला, XXVI, 1-14 (36)  
145. प्रायश्चित्तम् - वाराहपरिशिष्टम्, XXXII-XXXIV, 329-376 (27)  
146. भवभूतिभारती, XL, 115-163 (41)

## TELUGU

147. లక్ష్మసుపదేవివిధోల్లాసము ( యుక్తగానము), XXX-XXXI, 169-238 (52)  
148. అంధ్రభాషారత్నాకరము, XXVII, 125-167; XXVIII, 169-200 (29)

## III. AUTHORS

1. Agrawala, Prithvi Kumar (101)
2. Ajay Mitra Shastri (10)
3. Ambika, K.G. (120)
4. Anandan. Kollagunta (137) [Tel]
5. Aparna Chattopadhyay (7, 71, 105, 115)
6. Balasubrahmanayam, Malladi (103)
7. Bani Chakravarty (19)
8. Betai, Ramesh, S. (48, 87)
9. Bhargava, P.L. (73)
10. Biswanath Banerjee (117)
11. Chalapathi, Galla (140) [Tel]
12. Chandramouli, Elavarti (133) [Tel]
13. Chandrasekhara Reddy, Ramireddi (97)
14. Chaubey, B.B. (125)

15. Chenna Reddy, P. (38)
16. Choudhury, M C. (54)
17. Dange, Sadashiv, A. (92, 112)
18. Devadoss, T.S (82, 104)
19. Goswami, Ashok, K. (34)
20. Gurumurthi, A. (51)
21. Hanumantha Rao, B.S.L. (47, 52, 93), (142) [Texts & Stds.]
22. Jha, V.N. (63)
23. Kalpana Upreti (8)
24. Kapoor, Kapil (2)
25. Karunasindhu Das (6)
26. Karunesh Shukla (106)
27. Kashikar, C.G. (145) [Skt] [Texts & Stds.]
28. Krishna Mohan Reddy, P. (114)
29. Krishna Moorthy, K.J. (134, 136), (148) [Tel] [Texts & Stds.]
30. Krishnamurti Sastri, Madhura (138) [Tel]
31. Kutumba Sastry, V. (76, 128)
32. Lal, S.K. (58)
33. Lokesh Chandra (26, 33, 72, 81, 109)
34. Mabbett, I.W. (39)
35. Maitriyi Rangnekar (116)
36. Matha, S.R. (144) [Skt] [Texts & Stds.]
37. Menon, M.S. (15)
38. Moghe, Santaram, G. (23, 28, 95)
39. Mukherjee, B.N. (107)
40. Mukunda Madhava Sharma (64, 126)
41. Narasimhacharya, N.C.V. (53, 102), (146) [Skt]  
[Texts & Stds.]
42. Narasingha Charan Panda (111)
43. Naryana Das, V.C. (43)

44. Narayanan Namboodiri (20)
45. Narayanan, T.K. (70)
46. Nayak, G.C. (40, 68)
47. Neelakantan Elayath, K.A. (121)
48. Neerajakshulu Naidu, P. (61)
49. Nirmala Kulkarni (119)
50. Panduranga Bhatta, C. (30)
51. Parabrahma Sastry, P.V. (96, 100)
52. Prabhakara Rao, M. (141), (147) [Tel] [Texts & Stds.]
53. Prahlada Naidu, W. (41)
54. Prasad, E.A.V. (4, 83)
55. Pranati Ghosal (42, 86)
56. Priti Sharma (17)
57. Rabindra Kumar Panda (16)
58. Raghavacharya, K.V. (79)
59. Rajasekhara, S. (69)
60. Rajendran, C. (3, 27, 62, 84)
61. Rajeswara Sarma, Sriramula (29, 55)
62. Ramachandra Murthy, S.S. (31)
63. Ramakrishnaiah, Korada (139) [Tel]
64. Ramanuja Tatacharya, N.S. (129) [Skt]
65. Rami Reddy, V. (32), (135) [Tel]
66. Ram Murti Sharma (94)
67. Rama Sarma, M.V. (80)
68. Revathy, S. (74, 98)
69. Sarma, I.K. (24)
70. Sarma, K.V. (46)
71. Shanker Dayal Sharma (35)
72. Sankaranarayanan, S. (132) [Skt]
73. Samiran Chandra Chakarbarti (18)

- 74 Satyanarayana, D (49, 91, 118)
- 75 Satchidananda Murty, K (131) [Skt]
- 76 Satya Pal Narang (22)
- 77 Satya Vrat (57 78, 85)  
Singhal, Sudarshana Devi (109)
- 78 Sinha K P (56, 75, 90)
- 79 Srimannarayana Murti, M (9, 13, 36, 37, 44, 65, 89, 123), (143)  
[Skt] [Texts & Stds ]
- 80 Subhadra, C R (25)
- 81 Sujatha Nam (21)
- 82 Sundara Rajan, K R (11)
- 83 Swaminathan V (14, 45 67 77) (130) [Skt]
- 84 Swati Ganguly (110)  
Syamalamma K (114)
- 85 Thite, Ganesh, U (66, 113, 127)
- 86 Tripathi, L K (1, 88)
- 87 Umthiri, N V P (124)
- 88 Usha Choudhuri (59)
- 89 Vasudevan, T (50)
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V SWAMINATHAN

## IS AHNAḤ KHAḤ KRATAU A SŪTRA OF PĀṆINI ?

The word *ahīna*, not frequently met with in the Brāhmana portions<sup>1</sup> of the *Vedas*, expresses a Soma sacrifice spread over a period exceeding one day<sup>2</sup>

A Soma sacrifice lasting for one day is known as *Ekāha*. *Agnistoma*, *Ukthya*, *Sodaśī*, *Vājapeya*, etc. are some of the well known *Ekāhas*. The *Ahīnas* are *Dvī-ātra*, *Trīrātra*, *Catūrātra*, etc., up to *Dvādaśārātra*

The formation of *ahīna* is taught by the grammatical rule *ahnah khaḥ kratau*, i.e. by adding the *taddhita* (secondary) suffix *khaḥ* (> *īna*) to the stem *ahan* when a group of Soma sacrifices is intended to be conveyed

The word *ahan* meaning a day, when used with reference to a Soma sacrifice, stands for the day<sup>3</sup> on which Soma juice is prepared and offered to the gods (*sutyā*)

All the important works in the Pāṇinian school of grammar — the *Mahābhāṣya*, the super-commentary

(Uddyota) thereupon by Nāgeśa, the *Kāśikā*, the *Śabda-kaustubha*, the *Bṛhat* and *Laghu Śabdenduśekhara*s and the *Bāla-manoramā* consider the rule *ahnaḥ khaḥ kratau* as a *vārtika*<sup>4</sup> and all of them save the *Kāśikā* read it under the rule *grāma-jana-bandhubhyaḥ tal*, Pāṇ. 4.2.43. The *Kāśikā* reads it under *brāhmaṇa-mānava-vaḍavāt yat*, Pāṇ. 4.2.42. While the *Mahābhāṣya* and the *Śabdakaustubha* read the rule as two *vārtikas*, the other works as a single *vārtika*.<sup>5</sup>

It may be observed that *kratu*, according to *kratu-yajñebhyaś ca*, Pāṇ. 4.3.68, primarily means a Soma sacrifice.<sup>6</sup> The rule *ahnaḥ khaḥ kratau*, it is obvious, uses the word *ahan* in the sense of *kratu* (a Soma sacrifice, *sutyā*) and *ahīna* therefore will mean a series of *sutyās* (consisting of not less than two) performed on successive days.

An *ahīna* is not to be taken as a mere conglomeration of Soma sacrifices. Each *ahīna* is unitary in character and the relation of the *sutyās* between themselves and the various accessories is well defined and settled.

The details gathered above from the works on Pāṇinian grammar may be analysed as follows:

1. The rule under consideration is a *vārtika* (of Kātyāyana).
2. *Ahīna* is a word of the *rūḍha* type and it stands for a Soma sacrifice consisting of more than one *sutyā* performed on successive days. A word that expresses a meaning totally different from the aggregate of the meanings of its constituent members is known as *rūḍha*.

*Ahīna* is the subject of discussion in a considerable number of topics (*adhikaraṇa*) in the *Pūrvamīmāṃsā* system of Jaimini.<sup>7</sup> In 3.3.8 Jaimini discusses whether the word *ahīna* – occurring in the *Taittirīya-saṃhitā* 6.2.5: *tisra eva sāhnasya upasadaḥ dvādaśa ahīnasya* – refers to an *Ekāha* (on splitting *ahīna* as *na* + *hīna*) or a Soma sacrifice consisting of a number of *sutyās* (on due consideration of its being a *rūḍha* word). The final verdict (*siddhānta*) is pronounced in favour of *ahīna* (group of Soma sacrifices) on a consideration of the accent it bears on its middle syllable (*madhyodātta*). Since the accent (*svara*) of a word is dependant on its morphological structure some *Pūrvamīmāṃsā* works refer to its grammatical derivation.

The *Tantravārtika* of Kumārila observes that *ahīna* stands for a group of Soma sacrifices since its formation is accounted for by the rule *ahnaḥ khaḥ kratusamūhe*.<sup>8</sup> The *Śāstradīpikā* of Pārthasārathi Miśra points out that *ahīna* is a word of the *rūḍha* type and the accent (*udātta*) on the middle syllable becomes intelligible only when it is taken as a word ending with the suffix *kha*.<sup>9</sup> So-manātha, the commentator on *Śāstradīpikā*, states that the rule read together with *tasya samūhaḥ* (Pāṇ. 4.2.37) will give rise to the formation *ahīna* meaning a series of Soma sacrifices.<sup>10</sup> Khaṇḍadeva Miśra states that the *Smṛti* in association with Pāṇ. 4.2.37 (by the device of *anuvṛtti*) ordains the suffix *kha* to the stem *ahan* if it were to signify a series of Soma sacrifices.<sup>11</sup> Śambhu Bhaṭṭa observes that the *sūtra* read in the section (*adhikāra*) commencing with Pāṇ. 4.2.37 ordains the suffix *kha* to the stem *ahan*, synonymous with *sutyā*, to express a Soma sacrifice consisting of a series of *sutyās*.<sup>12</sup>

The comments of the celebrated writers in Pūrvamīmāṃsā regarding the formation of *ahīna* may be summarized as follows:

Śabarasvāmin is silent on the derivation of *ahīna* though he refers to the accent on the middle syllable. Kumārila refers to the rule, deriving *ahīna*, in its fuller form resulting from a syntactical fusion (*ekavākyatā*) of the rule and Pāṇ. 4.2.37; but he does not refer to the rule by a mention of its source. Though Pārthasārathi Miśra refers to the rule deriving *ahīna* and the *svara* it bears does not mention its source. Somanātha seems to think that the rule is a *vārtika* since he refers to the rule as an *upasaṃkhyāna*. The word *upasaṃkhyāna* is a characteristic mark of the *vārtikas* of Kātyāyana.

Khaṇḍadeva's reference to the rule as *smṛti* cannot be taken as an infallible evidence to safely base any conclusion regarding the source of the rule though Pāṇini's *Aṣṭādhyāyī* is generally known as *smṛti*. Sometimes the science of grammar also is called a *smṛti*.

Śambhu Bhaṭṭa unequivocally says that the rule is a *sūtra*. It may be contended that the *vārtikas* of Kātyāyana also deserve the name *sūtra* because of their close resemblance to Pāṇini's *sūtras* in both form and substance. But in the field of Vyākaraṇa the word *sūtra* when used alone (i.e. without any attributive) always stands for Pāṇini's *sūtra* only. According to Śambhu Bhaṭṭa, therefore, the rule is a *sūtra* of Pāṇini. In the light of Śambhu Bhaṭṭa's comments it may be safely asserted that the *smṛti* in Khaṇḍadeva's statement stands for Pāṇini's *sūtra*. Śambhu Bhaṭṭa was a direct disciple and commentator of Khaṇḍadeva.



Now the Mīmāṃsā position may be summed up as follows:

1. Only Pārthasārathi Miśra and Somanātha openly say that *ahīna* is a word of the *rūḍha* type. In the statements of the other Mīmāṃsakas it is implied from the meaning they assign to *ahīna*.
2. All Mīmāṃsakas are unanimous regarding the grammatical derivation of the word. Śabarāsvāmin, Pārthasārathi Miśra and Somanātha clearly specify the syllable that bears the accent. The other Mīmāṃsakas do not feel the necessity of saying anything, perhaps, since the accent is determined by the derivation of the word.
3. The rule is a *vārtika* in the opinion of Somanātha; but it is a *sūtra* according to Śambhu Bhaṭṭa and probably Khaṇḍadeva too.

Let us now turn to the authors of Advaitic works and see what they have to say in this connection. Writers on Advaita often make free use of the Mīmāṃsā rules of interpretation in fixing the purport of upaniṣadic passages. In one such instance Vācaspati Miśra makes a reference to the topic discussed under J. 3.3.8, viz., "Twelve *upasads* form part of an *ahīna*"<sup>13</sup> in the *Bhāmatī*, a commentary on Śaṅkara's *Brahmasūtra-bhāṣya*.<sup>14</sup> The author of the *Vedāntakalpataru*, a commentary on the *Bhāmatī*, refers to the rule *ahnaḥ khaḥ kratau* and observes that *ahīna* is a word belonging to the *rūḍha* class and meaning *ahargaṇa* (group of *sutyās*). What the commentator means is that the word is not analyzable to its components, i.e. stem and suffix and therefore the meaning it conveys cannot be traced

to the meanings of the components (as in the case of *pācaka*). Further he invites our attention to the fact that Pāṇini ordained the suffix *kha* in the neighbourhood of *ahan* with the sole purpose of accounting for the accent, i.e. the *udātta-svara* on the middle syllable; the purpose of the rule is not to teach the formation of the word.<sup>15</sup>

Appayya Dīkṣita in his *Parimala*, a commentary on the *Vedānta-Kalpataru*, observes: The word effected on the addition of the suffix *īna* (*kha*) is trisyllabic and *ī* the middle syllable receives the *udātta-svara* by the rule *ādyudāttaś ca*, Pāṇ. 3.1.3 (which teaches the *udātta* accent on the first vowel of a suffix, here *ī* in *īna*).<sup>16</sup>

Lakṣmīdhara, the author of the *Ābhoga*, a commentary on the *Vedānta-Kalpataru*, makes a very interesting and important observation in this regard. If the word is not derived from its components it will receive only the *prātipadika-svara* by virtue of its being a *rūḍha* word, i.e. the last syllable will bear the *udātta* accent and not the middle one.<sup>17</sup>

The author of the *Kalpataru* unambiguously states that the author of the rule under consideration is Bhagavān Pāṇini and the authors of *Parimala* and *Ābhoga* refer to the rule as a *sūtra*. May we presume that both Amalānanda and Appayya Dīkṣita were not very particular in giving the correct source of the rule? Certainly not. Appayya Dīkṣita never leaves the citations found in the works he comments upon without verifying their source and correctness, especially in the field of Vyākaraṇa. Among the abundant instances we just refer to two. Appayya Dīkṣita observes: The sentence *aśvaghāsādayaḥ śaṣṭhīsamāsā bhaviṣyantīti* quoted in

the *Bhāmatī* is a statement of the *Bhāṣyakāra* Patañjali; but the author of the *Kalpataru* attributes it to the authorship of Kātyāyana, the *Vārtikakāra*. By the word *kātyāyana* the author does not intend a particular individual; he means only an absolute authority in grammar and in this sense the word would mean the *Bhāṣyakāra* also.<sup>18</sup>

Śaṅkara's *Bhāṣya* on *Brahmasūtra* 2.1.1 cites the *arthavāda* (eulogistic statement) *yad vai kiñca manuḥ avadat tad bheṣajam* to highlight the greatness of Manu. Appayya Dīkṣita observes that the passage cited does not have any bearing on Manu as vouched by the context though it contains the word *manu* and therefore the proper *arthavāda* to be cited in this connection would be *manur vai yatkiñcid avadat tad bheṣajam*. The *Tantravārtika* also quotes only this statement in this connection. Therefore the *Bhāṣya* is not very particular regarding the context wherein the statement *yad-vai kiñca*, etc. occurs.<sup>19</sup>

Madhusūdana Sarasvatī, the author of the *Advaitasiddhi*, has an occasion to refer to the topic discussed under JS. 3.3.8 in order to clarify the Advaitic stand point regarding the fruit of *Bhūmavidyā*, expounded in the seventh chapter of the *Chāndogyoponiṣad*.<sup>20</sup> Brahmānanda Sarasvatī, author of *Laghucandrikā*, a commentary on the *Advaitasiddhi* while explaining in detail the Mīmāṃsā topic refers to the formation of *ahīna* in these words: "The word *ahīna* bears the accent on the middle syllable; it is derived by the sūtra (rule) *ahnaḥ khaḥ kratau* read together with the rule *tasya samūhaḥ* (Pāṇ. 4.2.37) availed through the device of *anuvṛtti* and it means a Soma sacrifice consisting of a number of *sutyās*.<sup>21</sup>

The Advaitins' position may be summed up thus:

1. The rule under consideration is a sūtra whose author is Pāṇini.
2. *Ahina* is a *rūḍha* word; i.e. it does not lend itself to be resolved into component parts.
3. The purpose for which Pāṇini framed this rule is not for teaching the derivation of the word since it belongs to the *rūḍha* type. It is only to account for the accent on the middle syllable that the rule had been framed as otherwise the word will be pronounced with the accent on the wrong syllable (i.e. on the final syllable).

The foregoing survey shows that the Vaiyākaraṇa tradition is unanimous in considering the rule as a *vārtika*. The Pūrvamīmāṃsā and Advaita traditions regard the rule as a sūtra from the pen of Pāṇini. The Mīmāṃsā and Advaitic traditions cannot be set aside in favour of the Vaiyākaraṇa tradition since the authors referred to above in both the disciplines are celebrated master minds well known for their indepth studies in a variety of disciplines, enjoying unquestionable authority. Further only Nāgeśa and the author of the *Bālaṃanoramā* openly mention that the rule is a *vārtika*. In the works of earlier grammarians the status of the rule as a *vārtika* is only implied. The author of the *Kalpataṛu*, Appayya Dīkṣita, Khaṇḍadeva and even Śaṃbhu Bhaṭṭa are much earlier in time than Nāgeśa and the author of *Bālaṃanoramā*.

Only future researches will be able to shed light on the status and authorship of the rule *ahnah khaḥ kratau*.

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2. आवृत्तसोमयागरूपो द्विरात्रादिः अहर्गणः तस्मिन् अहीनशब्दो रूढः, *Jaiminiyanyāyamālā-vistara*, 3.3.13.
3. अहन्यशब्देन सौत्यान्यहानि विवक्षितानि, *Bālaṃanoramā* on *Siddhāntakaumudī*, 4.2.43.
4. a) क्रताविति क्रतुवृत्तेरहन्यशब्दादित्यर्थः। एवं च सुत्यासमूहे रूढोऽहीनशब्द इति भावः, *Uddyota* on the *Mahābhāṣya*, 4.2.43.  
 b) अह्नः ख इति वार्तिकम्। क्रतौ वर्तमानात् अहन्यशब्दात् समूहे ख इति तदर्थः। एवं च सुत्यासमूहे रूढोऽहीनशब्दः, *Bṛhad* and *Laghu Śabdenduśekharas* on *Siddhāntakaumudī*, 4.2.43.  
 c) वार्तिकमिदम्। क्रतौ वर्तमानात् अहन्यशब्दात् समूहेऽर्थे खप्रत्ययो वाच्य इत्यर्थः। अहन्यशब्देन सौत्यान्यहानि विवक्षितानि। तेषां समूह इति विग्रहः, *Bālaṃanoramā* on *Siddhāntakaumudī*, 4.3.43.
5. a) अह्नः खः। क्रतौ। *Mahābhāṣya*, 4.2.43.  
 b) अह्नः ख इति वक्तव्यम्। क्रतौ। क्रतावित्यपि तस्यैव शेषः। अहीनः अहर्गणसाध्यसुत्याकः क्रतुरित्यर्थः, *Śabdakaustubha*, 4.2.43.
6. The *Mahābhāṣya*: संज्ञीभूतकाः क्रतवः, Kaiyaṭa: मुरव्या इत्यर्थः, and Nageśa: सोमसाध्येष्वेतौ मुरव्याविति बोध्यम्।
7. *Adhikaraṇas* dealing with *ahīna*: 3.3.8; 5.2.2 ; 5.3.15 ; 8.2.5; 8.2.6; 10.5.14; 10.6.9; 10.6.15; 11.2.12.
8. अतो यद्यपि अह्नः खः क्रतुसमूहे इत्येवं व्युत्पाद्यमानः अहर्गणवाची अहीनशब्दो भवति। *Tantravartika*, 3.3.8.
9. रूढिश्चैवं द्विरात्रादौ..... मध्योदात्तं पदं चेदमतःखप्रत्ययान्तता, *Śāstradīpikā*, 3.3.8, p. 250, edn. by Dharmadatta Jha, Varanasi, 1988.
10. तस्य समूह इत्यधिकारे अह्नः खः क्रतावित्यहन्यशब्दात् क्रतुसमूहे खप्रत्ययोपसंख्यानादिति भावः *Mayūkhamālikā*, p. 249, edn. by Dharmadatta Jha.

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खप्रत्ययान्तत्वविधानात्, *Bhāṭṭadīpikā*, 3.3.8.
12. सुत्यापर्यायादहःशब्दात् तस्य समूह इत्यधिकारे पठितेन अह्नः खः क्रतौ इति सूत्रेण  
समूहात्मकक्रतुरूपाथीविशेषे खप्रत्ययविधानम्, *Prabhāvalī*, 3.3.8.
13. तिस्र एव साह्नस्योपसदः द्वादशाहीनस्य, *Taittirīya-Saṃhitā*, 6.2.5.
14. *Bhāmatī* on Śaṅkara's *Brahmasūtra-Bhāṣya*, 1.3.40.
15. साह्नः एकाहत्वात् ज्योतिष्टोमः, अहीनः अहर्गणसाध्यत्वात् द्वादशाहादिः। अह्नः खः  
क्रतुसमूहे इति स्मृतेः खस्य ईनादेशात्। अत्रत्यं पूर्वपक्षं प्रस्तुते अतिप्रसंगप्रदर्शनार्थमाह  
प्रकरणेति। अहीनश्रुतिरहर्गणे रूढा। भगवांस्तु पाणिनिः स्वार्थं प्रत्ययमनुशास,  
*Vedānta-kalpataru* on *Bhāmatī*, 1.3.40.
16. स्वार्थमिति। अह्नः खः क्रताविति सूत्रविहितप्रत्ययादेशे आद्युदात्तश्चेति सत्रेण तदादेरी-  
कारस्य उदात्तत्वेन अहीनशब्दस्य मध्योदात्तस्वरलाभार्थमित्यर्थः, *Parimala*, 1.3.40.
17. स्वार्थमिति। ईनिति प्रत्ययस्य आद्युदात्तश्चेति सूत्रविहिते स्वरे अहीनशब्दस्य मध्यो-  
दात्तत्वसिद्ध्यर्थमित्यर्थः। अन्यथा तस्य रूढशब्दस्य प्रातिपदिकस्वरेण अन्तोदात्तत्वमेव  
स्यादिति भावः, *Ābhoga* on *Kalpataru*, 1.3.40, p. 360-61, edn.  
Madras Govt. Oriental Series No. CXXVIII, Madras, 1955.
18. *Kalpataru*: कात्यायनेनैव समासान्तरमुपसंख्यातमित्याह — अश्वघासादय इति।  
*Parimala* on this observes: कात्यायनेनेति। कात्यायनग्रहणमनादरेण,  
शब्दाभियुक्तमात्रोपलक्षणम् भाष्यकाराभिप्रायम्। भाष्यकारैः खलु तत्र वार्तिकमुल्लंघ्य  
यथासूत्रं समर्थयमानैः षष्ठीसमास आश्रितः..... समासान्तरमुपसंख्यातमिति। षष्ठीसूत्र-  
विहितं समासान्तरं भाष्यकारैः अङ्गीकृतमित्यर्थः, *Bhāmatī*, *Kalpataru* and  
*Parimala* on Śaṅkara's *Brahmasūtrabhāṣya*, 1.1.1, p. 75, edn.  
by Mm. Anantakrishna Sastri, Varanasi, 1982.
19. ननु यद्वै किंचेति न स्वायंभुवमनूक्तीनां भेषजत्वोक्तिपरं, किन्तु..... हिरण्यगर्भः  
प्रकृत्यंशेनोक्त इति..... चेत् यद्येवं किंचिदिष्टिविकृतौ “मनोः ऋचः सामिधेन्यो भवन्ती” ति  
विधिशेषतया श्रुतं “मनुर्वै यत्किंचिदवदत् तदभेषजम्” इति वचनमुदाहरणमस्तु ....।  
अत एव तन्त्रवार्तिके मनूक्तीनां भेषजतायामिदमेव वचनमुदाहृतम्। भाष्ये “यद्वै किंच”  
इत्युदाहरणमनादरेण, *Parimala* on Śaṅkara's *Bhāṣya*, 2.1.1, p. 437.
20. भूमविद्याफलोक्त्यवसरे .... ज्योतिष्टोमप्रकरणे श्रूयमाणाहीनद्वादशोपसत्तावत् निर्गुण-  
विद्यास्तावकत्वेनाप्युपपत्तेः, *Advaitasiddhi* with *Laghucandrikā*, p. 824,  
edn. by Mm. Anantakrishana Sastri, Nirnaya Sagar Press,  
Bombay, 1917.

- 21 अहीनस्येत्यस्य साह्नसम्बन्धानुवादात्, न हीयते असौ द्विरात्रादिप्रकृतित्वेनेति व्युत्पत्तेः, मध्योदत्तस्य तस्य आद्युदात्तनञसमासासम्भवेऽपि अह्न ख क्रतौ इति सूत्रेण समूह इत्यनुवृत्तिसहितेन विहितप्रत्ययान्तत्वेऽपि वा आवृत्तिकृतभेदेन क्रतुसमूह-रूपसाह्नबोधकत्वात् । *Laghucandrikā*, p 824, Nirṇaya Sagar Press, Bombay 1917





G C NAYAK

## HINDUISM - ITS SECULAR VALUES\*

The secular ideas of the Hinduism are found and embedded, very strangely enough, in the very structure of what is popularly known as Hindu religion. It is therefore necessary that a study of Hindu value-system, in order to be fruitful, should be based on an appropriate understanding of the unique nature of the so-called Hindu religion *vis-à-vis* other religions. H. D. Lewis, introducing religion in his *Philosophy of Religion*, writes.

“It is not difficult to anticipate what the word ‘religion’ would first call to mind for the readers of this book. They would probably associate it, in the first place, with certain kinds of buildings, called churches or temples, and the performances called ‘acts of worship’ that go on there. Closely allied to this is the role of persons specially appointed and instructed to take leading

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part in these performances, priests and preachers. These are known to wear special kinds of clothes, sometimes because that is involved in the part they play in acts of worship and sometimes as a general indication of their office and the way it is thought of by themselves and other members of the community. In the first case we have vestments of various kinds and in the second the round collar and the rather sombre cloth of the clergy. These have their well known equivalents in religions other than the Christian one."<sup>1</sup>

Viewed from this angle, it will be difficult, if not impossible, to exclusively confine Hindu religion to one of those pigeon holes of religion as it is popularly understood. Although it is true that different forms of worship, varieties of colourful temples constructed for the purpose of such worship of different gods and goddesses and the well known Brahmanical priests and preachers with their specific religious dogmas are no less conspicuous in Hinduism, it is at the same time worth noting that from the very beginning of the Hindu civilization there has been another counter-trend running throughout this culture which, to be very precise, cannot be depicted as narrowly religious by any stretch of imagination.

This trend has been sometimes so predominant in this heritage that religious dogmas and forms of worship have at times been relegated to a secondary status in principle as well as in practice. This is mainly due to a uniquely monistic type of thought prevailing in the Hindu culture from the time of its very inception in the Vedic days. It will be difficult not to admit that Hinduism, in this form, is one of the unique manifestations

in the human civilization of what I may paradoxically designate as a secular religion. Is there any specific object of worship here; any particular object of 'ultimate concern', in the words of Paul Tillich? Is there anything which is intensively valued, considered holy or sacred in exclusion of other values, entity or ideal in Hinduism, considered in its monistic aspect? Rather one must admit that here everything is holy, every value is a matter of ultimate concern, every bit of life, personal or social, it considered sacred. Śaṅkara would put this monistic idea in the most convincing manner as follows : "The whole world is a place of exquisite beauty, all trees are holy, all waters are sacred, all activities are virtuous, all words, whether religious or secular, are sacred words, the entire earth is considered as a place of pilgrimage and the whole existence is pervaded by the realization of truth for one who has encountered Brahman in the sense of realizing the oneness, or better the non-duality, of existence."<sup>2</sup> Specific worship of gods and goddesses and definite dogmas of religion are relegated to a secondary position in this context. Rather it is pointed out in this context that it makes no sense to talk of worshipping the one without a second, the Infinite. 'How and where can there be an invocation of the Infinite, the full, the self-complete, etc? When there is a realization of this nonduality, one cannot be exclusively religious in a narrow sense. Even when specific prayers and forms of worship are designed for either Śiva or Śakti, the culmination of such prayers and worship is supposed to be reached in the realization that the Holy or the Sacred is both inside and outside, here, there and everywhere'.<sup>3</sup> *Śivamānasapūjā* and *Ānandalaharī* of Śaṅkarācārya can be cited as examples in support of this thesis.

This uniquely monistic trend is as old as human civilization and can be traced back to the days of the Vedas. The famous Vedic saying, *ekaṃ sad viprā bahudhā vadanti* 'the same Lord is called by various names by different scholars', is of course monotheistic in its outlook, but beyond this the Vedas speak of the one (*tad ekaṃ*) as the basis of whole creation which is the precursor of the full-fledged form of monism in the Upaniṣads and the Vedānta. Here the reference is obviously to the 'Hymn of Creation' in the *R̥g-Veda*: *nāsad āsīn no sad āsīt tadānīm nāsad rajo no vyoma paro yat*, etc. It had its natural culmination in the concept of Brahman without a second in the Upaniṣads and the Advaita Vedānta. The most significant characteristic of this movement is that this Brahman is supposed to be here, there and everywhere and that it is not to be identified with any object of worship, i.e. any God or Goddess.<sup>4</sup> Religious worship is thus relegated to a secondary status in this ideology; though quite important in its own sphere, it is certainly not the ultimate value.

A.C. Ewing speaks of 'all sorts of degrees of monism and pluralism' and the extremist kind of monism, and asserts that everything is just one and there is nothing more to be said about it. In that case everything practically that we experience would have to be a sort of illusion, because everything is certainly not just one, as it appears to us.<sup>5</sup> Viewed from this stand point Hindu non-dualism may appear to be 'an extremist kind of monism' or may be construed as such. But we have to note that the illusionistic trend, however prevalent it might have been during certain periods, is only one of the trends and is not its characteristic trend in any case.

and even trans-secular in this sense. This is not a passing phase but a significant and persistent trend in Hinduism which is beyond all 'isms' including 'Hinduism', popularly so understood. Viewed from the stand point of religious and moral values it may be regarded as a transcendental form of secularism which I would prefer to call simply transcendental secularism. This is one of the unique contributions of Hindu thought to the world civilization.

*Karma-kāṇḍa*, the ritual, howsoever obsolete it might have been in its particular details, is no less influential in the life of an average Hindu than the *jñāna-kāṇḍa* and is rather on certain occasions like birth and marriage ceremonies or at the time of death found to have a distinct hold on the Hindu psyche in general. *Bhakti* or devotion, *tāntric* and *yogic* practices also add their respective colours to the multi-dimensional and multi-coloured character of Hinduism. In any case, it would be far from reality if Hinduism as it is envisaged in the Advaitic ideology of non-dualism is regarded as the one and only truth about Hinduism. The peculiarly secular base is provided by the Advaita no doubt but at the same time adherence to particular forms of worship to different deities and sticking to particular sectarian ways are also found to be at least as much prevalent as the ideas of transcendental secularism mentioned earlier. The liberal ideas strangely co-exist with the orthodox sectarian trends in Hinduism. Hinduism, it should not be forgotten, is after all a living religion with different forms of worship and institutions peculiar to itself.

Hinduism is well-known for its tolerance and accommodative nature. This is no doubt intrinsic to Hinduism and it is so much evident in the statement of Lord Kṛṣṇa

in the *Bhagavadgītā*: 'Men follow my path on all sides',<sup>7</sup> and even in the statement: 'Those who worship other gods, they also worship me and serve me, *albeit* not in accordance with the prescribed rules'.<sup>8</sup> Here a unique tolerance and liberal attitude towards other forms of worship and other deities is quite evident. Moreover, one cannot lose sight of the open declaration of understanding and tolerance by both Gauḍapādācārya and Śāṅkarācārya, the great founder figures of the Advaita school of thought, in respect of the dualist schools with whom they are supposed to come to a clash from time to time. It seems that tolerance is the natural concomitant of transcendental form of monism which provides a philosophical basis for this unique culture of transcendence, i.e. the Hindu culture. Gauḍapāda in his *Māṇḍūkya-kārikā* explicitly states that Advaitins do not have any quarrel with the dualists; it is the dualists who fight amongst themselves because of their specific fads and prejudices.<sup>9</sup> Śāṅkara in his commentary on this *kārikā* explicates the idea by pointing out that the Vedic philosophy of non-duality has no rivalry with mutually opposing doctrines of dualism in the same way as one is not opposed to one's limbs.<sup>10</sup> As a matter of fact, says Śāṅkara, one who has realized Brahman, the non-dual reality, happens to be the very self of the dualists. Strong likes and dislikes, attachment and hatred (*rāga-dveṣa*), are all because of dogmatic adherence to speculative metaphysics of various types opposing each other, and Advaita, being devoid of these dogmas, is free from such deficiencies, according to Śāṅkara.<sup>11</sup> Interestingly enough, a great Mīmāṃsaka of the recent days, Ācārya Paṭṭābhīrāma Śāstrī also not only harps on the undesirability of attachment and hatred (*rāga-dveṣa*) in philosophical discussions which should culminate in

the knowledge of Reality (*tattaddārśanika-vastutattva-parijñāna*), but also claims that the entire tradition of Mīmāṃsā has been all along striving for harmony (*samanvaya*), not for mere criticism for the sake of criticism (*nindānyāya*). As a matter of fact, according to this particular scholar, the entire philosophical tradition in India should be viewed in this light.<sup>12</sup>

There is a further problem before us. With all our goodness, as true Hindus, how can we co-exist with other religions, other cultures for that matter, without harming their cause and also without being harmed by them in any way? Moreover, how can they co-exist with each other and also with Hinduism which is not their concern. Hindus, at least those who are true to the Hindu philosophy and way of life, believe that every one can attain the highest by following his own ideology, his own aptitude, his own form of religious worship, etc. with utmost sincerity without harming the cause of others. This is evident from the *Bhagavadgītā*:

*yo yo yāṃ yāṃ tanuṃ bhaktaḥ śraddhayārcitum ichhati/  
tasya tasyācalām śraddhām tām eva vidadhāmy aham//  
sa tayā śraddhayā yuktas tasyārāadhanam īhate/  
labhate ca tataḥ kāmān mayaiva vihitān hi tām”//*<sup>13</sup>

*Puṇya* (merit) and *pāpa* (demerit) in the Hindu ideology ultimately boil down to a simple and straightforward division, doing good to others being regarded as *puṇya* while torturing and harming other being *pāpa*.<sup>14</sup>

In this respect therefore I am of the firm opinion that Hinduism can take the leadership in the future, not in the sense that all others are to be led as soldiers are to be led by their commander-in-chief, but in the sense that Hindus are to show the way in future how to

co-exist with others not only peacefully but also by doing positive good to others in promoting the cause of their respective religions which, if practised in right earnest, can ultimately lead to the highest.

### REFERENCES

1. H. D. Lewis, *Philosophy of Religion* (London, 1975), p. 29.
2. *samastam jagad eva nandanavanam, sarve 'pi kalpadrumāḥ, gāṅgyam vāri samastavārinivahāḥ, puṇyāḥ samastāḥ kriyāḥ, vācaḥ prākṛtasaṃskṛtā śrutisiro vārāṇasī medinī, sarvāvasthitir aśya vāstuvīṣayā dṛṣṭe parabrahmaṇi.*
3. *pūrṇasyāvāhanam kutra, sarvādhārasya cāsanam, svacchasya pādyam arghyam ca, śuddhasyācamanam kutah .. pradakṣiṇā hy anantasya hy advayasya kuto natih, vedavākyaikavedyasya kutah stotram vidhīyate*
4. *brahmaiva purastāt, brahma paścāt, brahma adhastāt, brahma upariṣṭhāt, ....nedaṃ yad idam upāsate ....etc.*
5. A.C. Ewing, *The Fundamental Question of Philosophy* (First Indian edition, 1967), p. 206.
6. *nīstraigunye pathi vicarataḥ ko vidhiḥ ko niṣedhaḥ.*
7. *mama vartmānuvartante manuṣyāḥ pārtha sarvaśaḥ.*
8. *ye 'py anya devatāḥ bhaktā yajante śraddhayānvitāḥ/  
te 'pi mām eva kaunteya bhajanty avidhipūrvakam//*
9. Cf. *Māṇḍūkya-kārikā*, 3.17: *svasiddhāntavyavasthāsu dvaitino niścītā dṛḍham, parasparam virudhyante tair ayaṃ na virudhyate.*
10. *ibid.* Śāṅkara's commentary: *na virudhyante yathā svahastapādādibhiḥ.*
11. Cf. Śāṅkara's commentary at the commencement of *Alātaśānti-prakaraṇa* of the *Māṇḍūkya-kārikā*: *teṣāṃ cānyonyavirodhād rāgadveśādi kleśāspadadarśanam iti mithyādarśanatvaṃ sūcitam. kleśānāspadatvāt samyag darśanam ity advaitadarśanam stūyate.*
12. Cf. *Sābaram Bhāṣyam, Bhūmikā (upasaṃharaḥ)*, (ed) Ācārya Paṭṭābhiraṃ Śāstri (New Delhi, 1984): *sarvo 'pi dārśanikah svīyaparamparāprāpta-panthānam āśṛitya gachan paramatakhāṇḍane 'pi vyāpṛto bhavati. tad idam khāṇḍanam na*



*bhedabuddhijananāya kim tu svapratipādyavisayagataprasāstyapratipādanāyeti na hi nindānyāyo vā bodhayati prabalaḥ tarkaḥ pramāṇaiś ca khandane kṛte 'pe taddarśanam khanditam ity na pariganyate atah khandane matim parityajya tattaddārśanikavastutattvaparijñāne yatitavyam mānavaiḥ sudhibhiḥ vādavivādagosthyām vāvadūkena kenacānānyasmīn parājite 'pi na tena darsanasya nyūnatā siddhyati nāpi svasya sarvajñatvam sādhitam bhavati ayam eva samanvayātmakah panthā mīmāṃsakair āśritah śābarabhāṣye bhattachapādavārtikagranthe ca pariśīlyamāne 'yam eva mīmāṃsakānām panthā ity avagamyate samanvayātmake pathi samavalambite nāsti rāgadvesādīnām avasarah rāgadvesāvalambanam eva samāja-pradūsanam pradūsanasyāśya nirākaranāya mīmāṃsakonnītah panthā eva sādhanam.*

13 BG 7 21-22

14 Cf paropakārah punyāya pāpāya parapiḍanam, Pañcatantra, 4 101

T B VENUGOPALA PANIKKAR

## ANCIENT INDIAN PHONETICS IN MODERN PERSPECTIVE

1 1. Indian Phoneticians of the ancient times did not write books on General Phonetics. They rather produced practical phonetic manuals and dealt linguistic phonetics in their grammatical works. But these phonetic observations do contribute to the general awareness of the process and identification of speech sounds and general theory of phonology.

1 2. In a modern evaluation of Indian phonetics, one can safely restrict oneself to Sanskrit phonetics because the information regarding grammars for other languages has not so far been incorporated to the history of general linguistics as much as that regarding grammars for Sanskrit. Again the phonetic description in non-Sanskrit grammars rely heavily upon Sanskrit phonetic manuals. The earliest extant Tamil grammar, *Tolkāppiyam*, recommends Vedic phonetic manuals for elaborate phonetic details. “ .aṇṭaṇar maraitte” (TE. 102)

1.3. The earliest phoneticians in the world, were Indians. Even Brāhmaṇas, Āraṇyakas and Upaniṣads supply evidences for flourishing phonetic knowledge in their days. The *Gopathabrāhmaṇa* says that sounds are classified on the basis of the places of articulations, manner and articulators (*sthānānupradānakaraṇam*). This stage of non-technical works were followed by more technical works on phonetics and then we have observations by grammarians.

The pioneer expositions of the source materials for studying phonetics in ancient India, were made by Whitney and his contemporaries by the last quarter of 19th century. These early western scholars could not fully comprehend some of the remarkable features of Indian texts. Advances in General Phonetics in this century enable us to appreciate them better. Conversely the very beginning of modern phonetics has been inspired by Indian phonetic tradition. It is also true to say that the vigour of the tradition slowly subsided and later commentaries are mostly replete with verbosity. The western scholars take over where ancient Indians leave off. Thus ancient Indian phonetics is quite intelligible to the 20th century West.

2.0. The exclusive phonetic manuals of ancient India fall into two main categories: Śikṣās and Prātiśākhya. From the *Taittirīyāraṇyaka* we understand that Śikṣā deals with general principles like 'sound unit' (*varṇa*), 'tone' (*svara*), 'quantity' (*mātrā*), etc. However this earliest treatise which is one of the six Vedāṅgas (along with Vedic grammar, etymology, prosody, astronomy and rules of rituals) is lost. The extant treatises which bear the name śikṣā are of later origin. Siddheswar

Varma (1961:28) places earlier Śikṣā literature between 800 and 500 B.C

Prātiśākhya-s are concerned with the pronunciation of individual Vedic branches (*prātiśākhya bhavati iti prātiśākhya*). Of the four Vedas, Yajus has two *prātiśākhya*-s - one for the "Black" and the other for the "White". So altogether there are five *prātiśākhya*-s, viz.

1. *R̥k-prātiśākhya* for *R̥gveda*
2. *R̥ktantravyākaraṇa* for *Sāmaveda*
3. *Atharvaprātiśākhya* for *Atharvaveda*
4. *Taittirīyaprātiśākhya* for *Kṛṣṇa-yajurveda*
5. *Vājasaneyi-prātiśākhya* for *Śukla-yajurveda*

Varma (1961:27) places *prātiśākhya* between 500 and 150 B.C. The later Śikṣā-s are meant to supplement Prātiśākhya-s including the one attributed to Pāṇini and sometimes claimed to be the original Vedāṅga-śikṣā itself. SS admits the supplementary status of Śikṣā thus:

*śikṣā ca prātiśākhyaṃ ca virudhyete parasparam/  
śikṣaiva durbalety āhuḥ śiṃhasyaiva mṛgī yathā//*

There is a large number of extant śikṣā-s. Varma (1961:29) reports that he had examined 50 and knew about 65, most of which have been published. Many of them are more indices. One classifies instances of *visarga-lopa* in the *R̥gveda*. Another contains a comprehensive list of Vedic words ending in consonants. This practice of indexing may be intended to help the vocabularic exercises of the type *krama*, *jaṭa*, *ratha*, etc. practiced even today. The *Siddhānta-śikṣā* contains an alphabetical index of words probably meant to be a

guide for phonic drills. RP also has such a list in Ch.10, *Kramapaṭala*.

Some of the Śikṣās are of more general nature. A few of them are exhaustive monographs like *Svaravyaṅjana-śikṣā*. SVS deals with syllabic nucleus and explains how certain consonants gain the vowel status due to their functioning as syllabic nucleus in certain contexts. Among the general Śikṣās, the most well-known is the so called *Pāṇinīya-śikṣā*. According to Varma (1961:5-8) internal and external evidences show that PS is of later origin. The opening statement, *atha śikṣām pravakṣyāmi, pāṇinīyam matam yathā* shows that it is later than Pāṇini.

2.1. The tradition of phonetics in India owes to the extreme care shown for the exactitude in pronunciation of *Vedas*. Mispronunciation was much apprehended. There is a story about identical segmental sequence in *indraśatru* which can mean 'Indra's enemy' or 'Indra the killer' in accordance with the placement of tonal features. Thus tradition always encouraged the competent pupil with rewards like the admission to the assembly of scholars in this world and in heaven. The last sūtra of TP runs like this: *svaramātravibhāgajñogacched ācāryasaṃsadam*. The commentary TBR interprets it this way: *evam vidhaḥ puruṣaḥ ācāryasaṃsadam gacched; ācāryaḥ vyāsādayaḥ; teṣāṃ brahmaloke sthānam*. Despite the prescriptive tints in the statements like these, these authors were phoneticians par excellence than priests. Their keen audition, scientific curiosity and the effective methodology of description helped them to surmount their original terms of reference. The account of various authors show considerable divergence. This may be due to the dialectal variations

that existed between different Vedic schools or *śākhās* than due to differences in accuracy. The differences arise due to phonological considerations also. Thus *repha*, the 'r sound' which causes retroflexion in dental consonants (Pāṇini, 8.4.1: *raṣābhyām no ṇaḥ samānapade*), is treated as *mūrdhanya* according to Pāṇinian tradition. Its phonetic quality might have already become alveolar long back as can be seen by TP. 2.41: *rephe jīhvāgramadhyena pratyag dantamūlebhyaḥ*.

In matters where authors differ, they are not reluctant to refer to each other's opinion without dogmatism. With regards to certain 'faulty' pronunciations, for example those listed in *uccāraṇadoṣapaṭalam* of RP, the case may be different. Some of them appear to be substandard variants and a few are definitely results of speech defects. The former is of immense value in the study of history of modern languages in North India and the latter is of scientific interest. The 'nasal twang' or the 'rhinolalia' in medical terminology, is *ānunāsikyam*. The defect called *grāsaḥ* defined by Uvaṭa as *jīhvāmūla-nigrahe grastam* appears to be pharyngealized speech.

2.2.1. The basic concepts behind the descriptive methods are not always defined in ancient texts. The basic phonological units for Sanskrit phoneticians and grammarians were *varṇas*. The *varṇa* stands on par with Greek grammarian's 'letter' and Tamil grammarian's *eḻuttu*. *Varṇa* literally 'colour', is a perceivable unit of variations in sound tint. Just as Greek letter is "a sound which cannot be divided into more simple sounds", *varṇa* is *avicchinnā-dhvani*.

How far the concept of *varṇa* agrees with the modern concept of phoneme is worthy of discussion. Phonemes

are determined by the principles of contrast and complementation. Indians never talk about such discovery procedures. But the significance of contrast and complementation is known to them. Yet when grammatical structure demands they never bother to discard these principles. Thus *anusvāra* is only a dependant sound derivable from *-m*, though possible contrasts of the sort *saṃrakṣa* vs *saṃrāt* exist in language. Again, *-ḥ* - the *visarga*, [ϕ] - the *upadhmānīya* and [χ] - the *jihvāmūlīya* are not treated as positional variants or allophones of *h*, but are considered to be derivable from morpheme final *-s* and *-r* by a set of *sandhi* rules. Such a treatment accounts for the history, takes into consideration the junctional nature of these sounds and also saves the morphophonemic picture from getting confused. This is the significance of the concepts of *parāśraya* sounds. Tamil grammatical tradition also has maintained a distinction between *eḻuttu* and *cārpeḻuttu*: 'letter' and 'dependant sound' (TE. 1).

2.2.2. For the purpose of phonetic descriptions 'word isolate' called *pada* are identified. In order to explain 'junctional features' called *saṃdhi*, those sequence uttered by one in-take of breath are taken into consideration - *ekapṛāṇabhāvaḥ*. They do not take word-isolates to be actualities but consider them to be useful abstractions to study tones and meanings and segmental features. Thus AP. 4.107 says: *padārthajñānam antādi śabdasvarārthajñānārtham*. Those who are not conversant with words may spoil the connected text: *apadādhyāyī saṃhitām vināśayet*. VA however cautions that, *padādhyayana* is meant only for facilitating instruction (*vyutpādanasaukaryārtham*).

2.3. *Sthāna-karaṇa-bheda* is another relevant distinction. In the commentary to AP we get the following definitions: *yad upakramyate tat sthānam; yenopakramyate tat karaṇam*. TP.31-34 have more elaborate account of *sthāna* and *karaṇa*. The modern terms 'place of articulation' and 'articulator' are mere translation of Sanskrit terms.

In large majority of cases the articulator is the area of the tongue - *jihvāmūla*, *jihvāmadhya* and *jihvāgra*: root, middle or centre and tip of the tongue. The opposing points at the roof are points of articulation - *hanumūla* 'the root of the (upper) jaw or the velum', *tālu* 'palate', *mūrdhā* 'the dome of the mouth', *vartsa* 'the alveolar region' and *danta* 'teeth'. Since *agra* 'tip of the tongue' is the most agile part of the tongue, it can go to the last three places now mentioned. The *sthāna-karaṇa* dichotomy is extended to lips also and upper lip is considered to be a 'place' and lower lip an 'articulator'. AP prescribes the lower lip as *karaṇam*: *oṣṭhyānām adharauṣṭham (karaṇam)*. While commenting on TP. 39, viz. *oṣṭhabhyām pavarge*, TBR makes it clear that in the articulation of p-series the lips touch mutually; but the upper lip is said to be the place on par with other places in the upper jaw and lower lip is said to be the articulator in agreement with other articulators which are attached to the lower jaw: *pavarge karya oṣṭhābhyām anyonyam sparśayet; atrottaroṣṭhasthānam - uttarasāmyād eṣām sthānam; adharoṣṭhaḥ karaṇam*. Since such a division is irrelevant in glottal sounds, most of the authors consider glottis only as *sthāna* though a few extend *sthāna-karaṇa* distinction to glottal articulator also, rather artificially.



2.4.1 Next we consider the processes in speech production. The physiological aspects alone need bother us as our texts are mostly silent about neuro-psychological processes. The references, if any about those aspects, are clothed in mystic terms as in PS's opening stanza:

*ātmā buddhyā samarthyārthān maṇo yunkte vivakṣayā/  
manaḥ kāyāgnim āhanti, sa prerayati mārutam//*

The soul with the help of intellect understands things and inspires the mind with the desire to speak; the mind in turn excites the body fire, which impels the air.

Another limitation of our ancient texts is that they do not talk about the way in which the air from the lungs gets initiated. The movements in the abdominal cavity, visible by the muscular contraction around the naval region give them the impression that the air gets initiated from the naval region. Uvaṭa in the commentary of 23.1 of RP says: ... *prāṇo hi nābher upariṣṭād vyāpya āsye vyacarati....* The idea that the air gets initiated from the naval region is familiar to Tamil grammars also; TE. 83: ... *unti mutalā muntu vali tōnri....* We now know that the abdominal movements and the movements of the thoracic muscles and of the diaphragm press the lungs and the air goes out. The reverse takes place when air is taken in.

With regard to the articulatory movements from lips to throat, Indian texts' descriptions do not show any such limitations. On the other hand they present rather really excellent descriptions. While discussing 1.1.9 of Pāṇini, viz. *tulyāsyaprayatnaṃ savarṇam*, the *Māhābhāṣya* explains that the term *āsyaprayatna* refers to area of the vocal tract between lips and thyroid cartilage: *oṣṭhāt prabhṛti prākkālakāt*. Kaiyaṭa in

the explanatory notes to the *Mahābhāṣya* further explains that *kākalaka* is situated on the high region visible on the throat: *grīvāyām unnatapradeśah*.

The whole physiological processes of sound production are classified into two groups: *ābhyantara* 'intra-buccal' and *bāhya* 'extrabuccal'. The former refers to supra-glottal articulatory movements by which the configuration of the resonating columns changes and local noises added. The latter mainly determine the prosodic features. The sub-classification of these processes provide classificatory and defining formula for each sound-unit. TP. 23.2 provides such five features: *anupradānāt samsargāt sthānāt karaṇavinyāsād jāyate varṇa-vaśeṣyaṃ parimāṇāc ca pañcamāt*.

The commentary of RP by Uvaṭa quotes this, while commenting RP. 13.13 and explains that *anupradāna* is voice/breath production, *samsarga* is secondary features like nasalization, *karaṇavinyāsa* is manner of articulation, *sthāna* is place of articulation and *parimāṇa* is quantity. The totality of distinctive features is the *guṇa* or quality of each sound which is also called *śrutiviśeṣa*, i.e. 'audible difference'. The audible distinctiveness of *i*, *y* and *j*, Uvaṭa says, is because of the difference in manner of articulation: *tulya-sthānānupradānānām api ikāra-yakāra-jakārāṇām karaṇakṛtaḥ śrutiviśeṣaḥ*. The *Mahābhāṣya* rejects the inclusion of tonal difference (*svarabheda*); among the features distinguishing sound units on the ground that it does not cause qualitative variation, thereby implying that prosodic features are to be treated separately: *abhedakaḥ udāttādayaḥ*.

A list of five resonators are given in TP. 2.3: *tasya prāṭiśrutkāṇi bhavanty uraḥkaṇṭhaśiromukhaṃ nāsiketi*. The term *prāṭiśrutka* is explained by deriving it from *prāṭiśrut* which is glossed as *pratidhvaniḥ*. The inclusion of larynx, oral cavity and nasal cavity in the list of resonators is perfectly justified. The role of the resonance in the thoracic cavity and in head in creating qualitative difference in sound-units is of doubtful nature. However the Tamil tradition also follows this list almost in the same order. The *Nannūl* has thorax, larynx, head and nose in the list of resonators: *uram, kaṇṭam, ucci, mukku* (74).

2.4.2. Four degrees of closure are often recognized: Contact (*sprṣṭa*) for plosives and nasals, i.e. *vargya* from *k* to *m*; slight contact *īṣatsprṣṭa* for semivowels *y, v*, etc.; slight openness (*īṣadvivṛta*) for fricative *ś, ṣ, s* called *ūṣmas* and openness (*vivṛta*) for vowels. Though the actual name may differ between texts, contents remain the same. The fundamental difference between *svaras* 'vowels' and *vyañjanas* 'consonants' is explained in TP. 2.31-34 thus: *svarāṇaṃ yātropasaṃhāraḥ tat sthānam; yad upasaṃharati tat karaṇam; anyeṣāṃ tu yatra sparśanaṃ tat sthānam; yena sparśayati tat karaṇam*. There is no actual contact between articulator and the place of articulation in vowels. In fact the median line of the vocal tract is open.

The fricatives are homo-organic with plosives. TP. 2.44: *sparsasthāneṣūṣmaṇa ānupūrvyena*. The difference is in the manner – the centre of the articulator is open. TP. 2.45: *karaṇamadhyam tu vivṛtam*. Whitney however considers this explanation to be artificial, as he considers that 'sibilants' have no contact. The palatographic evidences prove that TP is correct. AP. 1.23

notes 'boat-like shape' of the articulator in the articulation of *ṣ* : *ṣakārasya droṇikā*. A whistling is heard in strongly articulated *s* according to RP. 14.20, called *kṣveḍanam*. This is said to be unwelcome.

In Pāṇinian frame, *h* is included in *śal-pratyāhāra* as well as in *aṇ-pratyāhāra*, i.e. *h* is included both with semivowels and with fricatives. The inclusion with semivowels is to account for certain phonological operations. It shares all the functions of the sets *a-s*, *a-m*, *a-ṇ* and *a-ṣ* *pratyāhāras* on the one hand, and of the *jha-l* and *śa-l* on the other hand. The phonetic manuals are silent in this regard. These are not phonetic matters, but are matters of grammar.

There are some differences of opinion among phonetic texts in the phonetic description of *ha-kāra* and *visarga*. TP.2.40-8 ascribes a glottal articulation for both, but quotes an authority which attributes a homo-organic articulation with the following vowel to them: *kaṇṭhasthānau hakāravisarjanīyau; udayasvarādisasthāno hakāra ekeṣām; pūrvāntasasthāno visarjanīyaḥ*. TBR comments that *h* and *ḥ* have no definite articulator of their own: *anayoḥ karaṇābhāvaḥ*. This apparent contradiction is because of the fact that *h*-sound has a glottal friction while the supraglottal cavities are in the position for following vowels. The *ḥ*-sound (*visarga*) is nothing but the voiceless release of the preceding vowel. The view that the homo-organic nature of *h* with the proximate vowel is held by some modern phonetician also. J.D.O. Connor (1974: 143-44) writes: "...*h* sounds ... are simply strong voiceless versions of the following vowel...". He is prepared to transcribe 'hit' and 'hat' as [iit] and [æt] respectively. In 2.5 we will see another feature of *h*-sound, the voicing in it.

The term for the sounds ś, ṣ, s and h, in Sanskrit tradition, is *ūṣman* literally 'hot, steaming'. These sounds are voiceless groove fricatives. The term *ūṣman* is used to refer to *visarga* as in *rāmaḥ*, to velar voiceless fricative [χ] - known by the name *jihvāmūlīya* occurring optionally in examples like *prātaḥkālāḥ/prāta[χ]kālāḥ* and to voiceless labial fricative [φ] known by the name *upa-dhmānīya*, occurring optionally in examples like *punaḥpunaḥ/puna[φ]punaḥ*. These hissing sounds (φ, ʃ, s, h) called 'hot' because of their resemblance to hissing steam.

The case of medials (*madhyamas*) poses some problem. The degree of aperture and the manner of articulation in them differ. They fall into one group only due to phonological considerations. Y and v are phonetically close to vowels and phonologically to medials (or semivowels) because of their non-nuclear distribution in syllables.

The degree of contact in tap r is more. For the lateral l, there is more contact in the median line of the vocal tract. The phonological nature of the problem of r and l and their relation with vocalic r and l are discussed in the monograph *Svaravyañjana-śikṣā* (Varma 1961: 58-60). This is quite similar to the vocalized consonants in other languages as well. If we contrast the English word 'bat' [bæt] with 'battle' [bætl] we can easily see how [l] in the latter functions as a syllabic nucleus, unlike [l] say in 'lit' [lit]. Similarly in Skt. [kr̥t] or [r̥ṣi] i.e. r̥ & l̥, @functions as syllabic nucleus. Hence it is r̥-kāra, the vowel and not repha, the consonant. If a real 'vocalic vowel' precedes or follows r̥-kāra, it loses its adhoc vocalic nature and gets relegated to the

consonantal status; e.g. *maha(t)-ṛṣi* > *maharṣi*; *pitṛ-āyattam* > *pitṛāyattam*.

In the phonetic description of *y*, texts talk about the presence of contact by the edge of the middle of the tongue on hinder gum; TP. 2.40: *tālau jihvāmadhyāntarābhyām yakāre*. But they fail to notice such a contact in the case of *i* and *ī*. This is due to the neglect of the difference between open and close varieties of vowels. Here it is worth noting that the contact for *i* is noticed by *Tolkāppiyam*, TE. 86: *aṇpal mutal nā viḷumpuraluṭaiya* 'the contact of the sides of the front of the tongue on the grinder teeth is made'.

In the phonetic description of *u*, the lip-rounding (TP. 2.24: *oṣṭhopasaṁhāra u varṇe*) and protuberation are noted (*Vyāsaśikṣā* 284: *uvrṇaprakṛter oṣṭhau dīrghau*).

It is probably by taking into account the contact in close vowels *i* and *u* that AP quotes an opinion that in vowels also there is some contact (without of course any audible hindrance): *svarāṇām ca eke sprṣtam*. Whitney impatiently dismisses this statement as "too obviously and grossly incorrect ... to be worth quoting".

2.4.3. The backest place in the mouth just above the throat is the uvular-velar region. In Sanskrit velar region alone need be taken care of. Even that is clubbed along with glottal in later texts. Thus we have the classification like the one in SK (on 1.1.9 of Pāṇini), viz: *akuhavisarjanīyānām kaṇṭhaḥ*, where *k*-series is said to be at the same place as *a*, *h* and *-h*. However the optional voiceless velar fricative [χ], the permissible variant of *-h* before *k*, as in *prātaḥkāle/prāta[χ]kāle* is called

*jihvāmūliya* even in SK. The inclusion of *k*-series in the list containing glottal sounds may have some merits viewed from the point of view of phonological distinctive features. But this is at the risk of phonetic precision. The earlier texts prescribe the root of the tongue as the articulator and the root of the upper jaw, velum as the place for *k*-series in agreement with the general scheme as for palatals where palate is the place of articulation; TP. 2.35,36: *hanumūle jihvāmūlena kavarge sparśayati; tālau jihvāmadhyena cavarge*.

The retroflexed sounds are usually referred to as 'domal' (*mūrdhanya*). The earlier translation 'cerebral' is highly inappropriate if we see the explanation available in phonetic manuals. By the term *mūrdhā* what is meant is only the dome of the mouth. In the commentary on 2.37 of TP, TBR says: *mūrdhaśabdena vaktravivarasya uparibhāgo vivakṣyate*. To reach this point the tip of the tongue is to be flexed back; TP. 2.37: *jihvāgreṇa prativeṣṭya mūrdhani tavarge*. This agrees with VP. 1.78: *mūrdhanyaḥ prativeṣṭitāgram*.

In dentals the place of articulation is upper teeth and the articulator is the tip or apex of the tongue; VP has this statement: *dantyaḥ jihvāgrakaraṇāḥ*. The apex is in spread contact; AP 1.24: *jihvāgram prastīrṇam*. According to Tamil grammars the spread contact is said to be a distinctive feature of the dental articulation while alveolar plosive and nasal have pointed contact. (see: *Tolkāppiyam, Ezhuttalikāram*, 93-94: *nanuni parantu* 'having a spread contact of the tip of the tongue'. This continues to be the characteristic feature of dental nasal in Malayalam which distinguishes it from alveolar in addition to the difference in the place of contact.

The labials are articulated with the help of both lips; TP. 2.39: *oṣṭhābhyām pavarge*. There is a possibility that *v* in its early stages being articulated bilabially as can be seen from the relation of the type *vasati* : *usyate*; *vahati* : *ūḍhaḥ*. But the pronunciation had changed to labio-dental approximant long back. TP. 2.43: *oṣṭhāntābhyām dantair vakāre*. Corners of the mouth are also said to function as articulator. The *Āpiśālīśikṣā* has this comment: *vakāro dantyoṣṭhayah; sṛkvasthānam eke*.

The assessment of the place of articulation for *r*-sound varies among authors (see 0.3 above). The very name *repha* for it, also is problematic. This is in disagreement with the usual way of designating a particular consonant unit by adding an *a*-sound after: the custom sanctioned by TP. 1.21: *akāro vyañjanānām*. TE.46 also says that a consonant is enunciated by a succeeding *a*-sound: *meyyin iyarkai akaramoṭu civaṇum*. According to this convention *ka* denotes *k*, unless otherwise specified. When any letter is named, *-kāra* is also added to it; e.g. *a-kāra* for sound unit *a*. The outstanding exception to this mode of designation is the *r*-sound which is called not *\*rakāra* but *repha*. The usual explanation given is by splitting it into *ra-iphā* where *-iphā* is said to be a suffix. TP. 1.19 has this explanation: *ephas tu rasya*. But the *Vaidikābharaṇam* commentary to TP has a different view. It is said that *repha* is from  $\sqrt{\text{riph}}$  'to rip': *riphyate*, *vipāṭayate*, *vastrādipāṭana-dhvaduccāryata iti rephah*. This view can be correct even historically as *riph* and *rip* can be IE cognates even.

Many treatises group *r*-sound among domal series – *mūrdhanya-varṇas*. There is phonological justification to this treatment as *r* sound causes retroflexion in

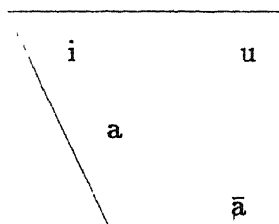


dentals (cf. Pāṇini 3.4.2: *raṣābhyām no ṇaḥ samāna-pade*. Its phonetic evaluation as retroflexed sound also could be justified dialectally and historically. But its alveolar pronunciation is known to the Āpiśaliśikṣā 1.13: *ṛ-ṭu-ṣaḥ mūrdhanyaḥ*; 1.14: *ro dantamūlasthānam ekeṣām*. VP. 1.68 prescribes dento-gingival articulation: *ro dantamūlasthānam ekeṣām*. The alveolar tap pronunciation familiar in South India is prescribed by TP. 2.42: *rephe jihvāgramadhyena pratyag dantamūle-bhyaḥ*. The commentary glosses *pratyag* as 'within and above': *pratyagiti ābhyantara uparibhāga ity arthaḥ*. So the place for r-sound is backer than *dantamūla*. RP uses the term *vartsya* to denote such sounds; 1.46: *rephaṃ vartsyam eke*. This place of articulation according to Uvaṭa is the corrugated area behind the root of the teeth: *vartsaśabdena dantamūlād upariṣṭhād ucchūnapradeśa uccyate*. A neat description of alveolar region indeed !

The concept of *akṣara* 'syllable' was made explicit in India. Vowel forms the syllabic nucleus (and also vocalized consonants). RP. 17.32 states: *savyañjanaḥ sānusrāḥ śuddho vāpi svarō 'kṣaram*. Hence the etymology (though may not be historically accurate) in the *Mahābhāṣya*: *svayaṃ rājante svarāḥ*.

There is nothing much to comment about long and short varieties of simple vowels *i, u, a* except the qualitative difference in short *a* envisaged by the closing sūtra of Pāṇini, *a = ∅*. The short *a* is said to have a closer, *saṃvṛta* approximation. The statement of SK that all vowels except short *a* are *vivṛta* misses the point apparently. In fact *i* and *u* are closer than even short *a*. The following diagram makes the point clear:

## Ancient Indian Phonetics



The supposed diphthongal quality in *e* and *o* poses another problem. These long monothongs might have been diphthongs in Pre-Sanskrit. Their treatment as diphthong has grammatical justification as well. *E* > *ay* and *o* > *av* before any vowel in the same way as *ai* > *āy* and *au* > *āv* before any vowel. This junctional feature is taken care of by Pāṇini 6.1.78: *eco 'yavāyāvaḥ*. In the similar fashion *a+i* > *e* and *a+u* > *o* by Pāṇini 6.1.87: *ād guṇaḥ*. But phonetically *e* and *o* had already become monothongs at a very early stage itself. This is apparently why RP. 13.40 indicates that parts of *e* and *o* are inseparable: *apṛthakdhvaniḥ*. Uvaṭa explains that one cannot observe where the *a* ends and *i* or *u* begins as the pairs coalesce like milk and water....: *kṣīrodakavat saṃsargāt na jñāyate kva avarṇamātrā kva vā ivarṇa-uvarṇayor iti*. The relative openness of *e* when compared with *i* is noticed in TBR while commenting on TP. 2.23: *ivarṇe yathā jīhvāmadhyopasaṃhāro na khalv evam ekāre, kintu tato nyūna ity arthaḥ*.

2.5. In the extrabuccal effort phonation, *nāda* plays an important part. The closure of the glottis produces phonation or voicing; the opening produces breath; TP. 2.4.5: *saṃvṛte kaṇṭhe nādaḥ kriyate; vivṛte śvāsaḥ*. An intermediate position between them is prescribed for [h]-sound. TP 2.6 *madhye hakāraḥ*. With all possibility

what is referred to may be the voiced glottal fricative, the [ɦ]-sound. This sound, we now know, is produced when there is an opening in the cartilaginous part of the vocal fold and closure at the membranous part, resulting in a voiced glottal fricative. The intermediate position between glottal opening and phonation was beyond the comprehension of Whitney and he dismisses such a description as "forced and futile". Time has proved that the 19c. western scholar was wrong. The discussion of the nature of voiceless (breathed) *h*-sound is done in 2.4.2 above.

The modern phoneticians hold the view that the qualities of the aspirated breath and the hiss of *h*-sounds are similar - the aspirated [k] is transcribed as [kʰ]. For the ancients, aspiration is the result of the combination *saṃsarga* of *h*-sound.

The coupling of nasal resonator in nasal sounds is described TP. 2.52: *nāsikāvivaraṇād anunāsikam*. The spread of nasalization to the preceding vowel in *anusvāra* is sanctioned by TP. 2.30: *anusvārottamā anunāsikāḥ, saṃyamaḥ* is *sañyamaḥ* phonetically.

2.6. Among the prosodic features described in the texts only *yamā* and *svara* need special mention.

*Yamā* is the nasal plosion of oral stops. In *padma* *d* is released nasally since *m* follows it immediately; AP. 1.99: *saṃānapade anuttamāt sparsād uttame yamair yathā saṃyuktaṃ vyavadhānam bhavati*. TP. 21.12-13 calls it *nāsikya* also: *sparsād anuttamaparād ānupūrvyān nāsikyah; tān yamān eke*. There are as much *yamās* as there are nasals.

Three contrasting levels of tonal features the 'high, the low and the circumflex are clearly explained in ancient texts. They are given the names *udātta*, *anudātta* and *svarita*. These refer to relative levels and comparison should be done within the same range or register. This range is also at times called *yamā*. *Svarita* is a gliding from *udātta* to *anudātta*. AP. 1.14-17: *samānayame akṣaram uccair udāttam, nicaир anudāttam, ākṣiptam svaritam; svaritasyādito mātrārtham udāttam*.

*udātta + anudātta > svarita*

*divi + iva > diviva*

8.4.66 of Pāṇini: "udāttād anudāttasya svaritaḥ"

The physiological reason for pitch variation is the tension of the vocal folds. TP. 23:9-10 says that when folds are stretched, kept in tension and thinned the pitch rises and when they sag, soften and thicken pitch falls: *āyāmo dāruṇyam aṇutā kṣasyety uccaiḥ karāṇi śabdasya; anvavasargo mārḍavam urutā nīcaiḥ karāṇi*.

The modern neuro-muscular theory of pitch variation explains that it is due to the direct innervation of muscular tension and subglottal pressure difference, once believed to be the cause of pitch variation, changes only the intensity of the larynx note (Gimson 1980:12).

3. This paper is intended only to initiate a reader to the ancient phonetic manuals of India. Re-reading them comparing with other grammatical texts of India can be highly beneficial.

### A Note on Transliteration:

The usual R.A.S. scheme is followed for the transliteration of Indian words. The symbols provided in I.P.A. chart are made use of in strict phonetic transcriptions.

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### ABBREVIATIONS

AP	-	<i>Atharva-Prātsākhya</i>
PS	-	<i>Pāṇinīya-Śikṣā</i>
RP	-	<i>Rk-Prātsākhya</i>
SK	-	<i>Siddhānta-Kaumudī</i>
SS	-	<i>Sarvasammata-Śikṣā</i>
SVS	-	<i>Svara-Vyañjana-Śikṣā</i>

TBR	-	<i>Tri-Bhāṣya-Ratna</i>
TE	-	<i>Tolkāppiyam Ezuttatikāram</i>
TP	-	<i>Taittirīya-Prātisākhya</i>
VA	-	<i>Vaidikābharanam</i>
VP	-	<i>Vājasaneyi-Prātisākhya</i>



M SRIMANNARAYANA MURTI

## A NOTE ON ARTICULATION OF SPEECH SOUNDS IN INDIAN PHONETICS

In the preceding paper in this volume entitled 'Ancient Indian Phonetics in Modern Perspective', Professor T B Venugopala Panikkar observes on page 48 as follows

"Another limitation of our ancient texts is that they do not talk about the way in which the air from the lungs gets initiated. The movements in the abdominal cavity, visible by the muscular contraction around the naval region give them the impression that the air gets initiated from the naval region. Uvata in the commentary of 23.1 of RP says: . . . *prāno hi nābher uparistād vyāpya āsye vyacarati*. The idea that the air gets initiated from the naval region is familiar to Tamil grammars also, TE 83: . . . *untī mutalā muntu valī tōṇṇi*. We now know that the abdominal movements and the movements of the thoracic



muscles and of the diaphragm press the lungs and the air goes out. The reverse takes place when air is taken in."

Let us try to understand the stand taken by the ancient phoneticians in holding the nasal as the place of initiation of air for articulation of speech sounds. In other words we have to inquire whether it is because of ignorance or out of some other considerations. One way is to search for answer in the Āyurvedic texts for their opinions which are comparable to those of the anatomist, pathologist or physiologist of modern Zoology on which the modern linguist rests his theories. The Āyurveda aims at to keep the balance of the man with regard to his good, bad, happy and unhappy life by taking into account of the body, sense organs, mind and soul with a holistic view.<sup>1</sup> Hence it does not merely aim at curing a disease but at identifying the causes of happy and unhappy life to bestow a good hygiene to lead to liberation (*mokṣa*).<sup>2</sup> In conformity with the classification of causes (*kāraṇas*) as envisaged by the Naiyāyikas, Grammarians, etc., three causes are identified as basis for human life. The *dhātus* (tissues) are the *samavāyī-kāraṇa*, the three *doṣas* - *vāta*, *pitta* and *kapha* - are the *nimitta-kāraṇa*<sup>3</sup> and the union of *dhātus* and *doṣas* are the *asamavāyī-kāraṇa*. Different foods, activities, etc., which excite the *doṣas* to produce disease are the *sahakāri-kāraṇas*. In conformity with this classification, the causes of articulation are also the causes for failure of articulation. The failure of articulation results in the form of total failure of speech or hoarseness of voice. Now let us note how cough and hoarseness of voice arise according to the chief exponents like Caraka and Mādhavakara.

The wind-pipe is called *kaṇṭhanāḍī* (throat-pipe) by Suśruta and *jatru* by Caraka. It consists of four parts, the larynx, trachea, and two bronchi.<sup>4</sup> Cough is called *kāsa* and it is nothing but the sound produced when *prāṇa* and *udāna vātas*<sup>5</sup> come out from the mouth suddenly. *Vāta* comes out suddenly because of inhalation of smoke, dust, over exercise, foods which are dry, food particles entering the trachea, suppression of natural urges, control of sneezing and such other activities. The sound that is produced resembles that coming out of a broken bronze.<sup>6</sup> Cough is of five kinds arising from 1) *vāta*, 2) *pitta*, 3) *kapha*, 4) *kṣata* 'injury to the chest' and 5) *kṣaya* 'loss of tissue (leading to tuberculosis)'. The first four, if neglected, lead to *kṣaya*.<sup>7</sup> Now coming to tuberculosis Mādhavakara observes that it is caused by suppression of natural urges, loss or deficiency of tissues, over exertion and indulgence in unhealthy food.<sup>8</sup> Suppression of natural urges relates to the nervous system and indulgence in unhealthy food to the abdomen. *Vāta* produces diverse varieties of nervous diseases.<sup>9</sup> So various parts of the human system which promote articulation are also taken into consideration for identification of different diseases related to speech. As a result the effects caused at the abdomen by intake of unhealthy food<sup>10</sup> and by old age<sup>11</sup> are ascribed to the abdomen, wherein the naval is the central point and the effects caused at the lungs by exertion, etc., are ascribed to the lungs.<sup>12</sup>

The problems of speech at chest occur because of injury to the lungs. Either the lungs are weakened or ulcerated, but the result is that the man suffers from consumption and loses vitality, voice, etc. Weakening of lungs occurs because of physical exertion.<sup>13</sup> Caraka says that the ulceration of the lungs (*uraḥkṣata*)<sup>14</sup>

occurs when a person makes loud sounds as in carrying loads on the head, combating with strong persons, forcibly stopping a running mighty bull or horse, or taming wild animals, throwing heavy stones, wooden rafters or catapults, fighting with enemies with weapons, reading with high pitch, running fast long distances, swimming mighty rivers, running along with horses, sudden jumping, strenuous dancing, etc.<sup>15</sup>

We have noticed that *vāta* is a *prakṛti* (constituent entity for the primary formation of the man) and also a *doṣa* in human beings. Caraka identifies it with *Vāyu* and also characterizes as the anthropomorphic god *Vāyu* extolling him as the cause of negation of the positive factors and bestower of happiness and misery. He is Death, Yama, Prajāpati, Aditi, Viśvakarman and Viṣṇu.<sup>16</sup> In the same place he also mentions that this *Vāyu* is five-fold, promoter of speech, originator of sound and root of auditory sense organ (*pravartako vācaḥ, prakṛtiḥ sparśaśabdayoḥ śrotrasparśanayor mūlam*).

The discussion in the foregoing pages confirms that the Indian medical science recognizes the pulmonary air called *prāṇa* alone as the cause of articulation of speech sounds. The *udāna-vāyu* located in the glottis is the concomitant cause supporting the exhalation of breath and production of the speech sounds. The *samāna-vāyu* at the naval is the air in the abdomen which promotes good digestion and sound strength for required movement of the abdominal nervous system to promote expiration of breath in the lungs. As *vāyu* is considered as controlling the whole nervous system of the human body, *Vāyu* is the anthropomorphized god functioning as creator, sustainer and also destroyer of living beings through the physical manifestations as

*prakṛti*, *doṣa*, *prāṇa*, etc. Thus the air at naval is also included by Uvaṭa as an instrument in articulation on the justification that the *prayatna* 'effort' for articulation starts with the nervous system at abdomen. Following the same tradition, the *Pāṇiniyaśikṣā* includes in the articulatory process the *Ātman*, *buddhi*, intention of the speaker, stimulation of the nervous system through mind. Thus the air in the chest (= lungs) produces sounds.<sup>17</sup> This *Pāṇiniyaśikṣā* adumbrates the Sphoṭa theory as propounded by Bhartṛhari in his *Vākyapadīya*. It has also influenced the Tāmil grammarian of *Tolkāppiyam*, who maintains:... *untī mutalā muntu valī tōnri*.... (TE. 83).<sup>18</sup> Exactly the same is said by the modern phoneticians as Professor Panikkar has summed up above.

## REFERENCES

1. हिताहितं सुखं दुःखमायुस्तस्य हिताहितम्।

मानं च तच्च यत्रोक्तमायुर्वेदः स उच्यते॥

*Caraka-saṃhitā* [= CS] - Text with Eng. Tr. by Priyavrat Sharma, vol. I: *Sūtrasthāna* to *Indriyasthāna*. Chaukhambha Orientalia, Varanasi 1994 (3rd ed), 1.41.

Thus *āyus* is defined as conjunction of body, sense organs, mind and self; cf.

शरीरेन्द्रियसत्त्वात्मसयोगे धारि जीवितम्।

नित्यगश्चानुबन्धश्च पर्यायैरायुरुच्यते॥ CS. Sūtra. 1.42.

2. धर्मार्थिकामोक्षाणामारोग्यं मूलमुत्तमम्। CS. Sūtra. 1.15.

3. The human beings are divided into three types on the basis of three constituent entities (for the primary formation of man) called *Prakṛtis*, namely *vāta*, *kapha* and *pitta*; when these constituents *vāta*, *kapha* and *pitta* are manifested diversely they are called *doṣas*; वायुः पित्तं कफश्चोक्तः शरीरो दोषसंग्रहः, CS. Sūtra. 1.57. For example sleeping in the day time increases *kapha*; so one should not sleep in the day. Similarly running too fast and too long distances increases *vāta* resulting in cough; so one

should not run too long or too fast. *Vāta*, *pitta* and *kapha* are eternally present in the body of living beings either as normal (*prakṛti*) or abnormal (*doṣa*) state.

नित्याः प्राणभृतां देहे वातपित्तकफास्त्रयः।

विकृताः प्रकृतिस्था वा तान् बुभुत्सेत पण्डितः॥ CS. Sūtra. 18.48.

All the disorders in the body arise only because of *vāta*, *pitta* and *kapha*. So the wise physician should observe the location, characters and functions of *vāta*, *pitta* and *kapha* and define disorders caused by them.

सर्व एव निजा विकारा नान्यत्र वातपित्तकफेभ्यो निर्वर्तन्ते । ..... वातपित्तश्लेष्मणां पुनः स्थानसंस्थानप्रकृतिविशेषानभिसमीक्ष्य तदात्मकानपि च सर्वविकारांस्तानेवोपदिशन्ति बुद्धिमन्तः। CS. Sūtra. 19.5. In Ayurveda the explanation starts with the description of the disease and end with its treatment; Cf. दोषाणां समवेतानां विकल्पोऽशांशकल्पना।

स्वातन्त्र्यपारतन्त्र्याभ्यां व्याधेः प्राधान्यमादिशेत्॥

*Mādhavanidānam* [= MN] (*Roga 'Jiniścaya*) of Mādhavakara. Text with Eng Tr. by K.R. Srikanta Murthy. Chaukhambha Orientalia, Varanasi 1993, 1.12.

4. These four parts are enumerated by Suśruta as four distinct bones while Caraka counts the whole organ as a single bone. This is not a bone but a cartilage. But the ancient Indian anatomists treat the cartilage as a kind of tender (*taruṇa*) bone. See A.F. Rudolf Hoernle, *Studies in the Medicine of Ancient India*, Oxford, pt. 1, 1907, p. 159.
5. The same *vāyu* which circulates in the body is called by different names depending upon the seat and type of the movement. *Prāṇa* is situated in the breast, *udāna* in the throat, *samāna* in the naval, *apāna* in the rectum and *vyāna* all over the body. *Prāṇa* enters and exits through buccal and nasal cavities. *Udāna* resides in the throat and expels the air out from the lungs. *Samāna* invigorates the fire in the abdomen to produce digestion of the food taken. *Apāna* expels down the excreta, etc. *Vyāna* resides in the roots of the nerves and activates them. Cf. मुखनासिकाभ्यां निष्क्रमणप्रवेशनात् प्राणः, मलादीनामधोनयनादपानः, आहारेषु पाकार्थं वह्नेः समुन्नयनात् समानः, ऊर्ध्वं नयनादुदानः, नाडीमुखेषु वितननाद व्यान इति क्रियाभेदाद्धि पञ्च संज्ञा लभते, न तु संज्ञाभेदेन संज्ञिभेद इति भावः, *Dinakarī* on *Kārikāvalī*, 44.
6. धूमोपघाताद्गतस्तथैव व्यायामरूक्षान्ननिषेवणाच्च।  
विमार्गगत्वाच्च हि भोजनस्य वेगावरोधात् क्षवयोस्तथैव॥

- प्राणो ह्युदानानुगतः प्रदुष्टः स भिन्नकांस्यस्वनतुल्यघोषः।  
निरिति वक्त्रात्सहसा स दोषो मनीषिभिः कास इति प्रदिष्टः॥ MN.11.1-2.
7. पञ्च कासाः स्मृता वातपित्तश्लेष्मक्षतक्षयैः।  
क्षयायोपेक्षिताः सर्वे बलिनश्चोत्तरोत्तरम्॥ MN.11.3.
8. वेगरोधात् क्षयाच्चैव साहसाद्विषमाशनात्।  
त्रिदोषो जायते यक्ष्मा गदो हेतुचतुष्टयम्॥ MN.10.1.
9. Nagendra Nath Sen Gupta, *The Ayurvedic System of Medicine*,  
Calcutta, vol 1, 1919, p. 143.
10. ... विषमाशनात्, MN.10.1.
11. In the old age persons waste due to senility (old age) and loss of  
appetite. Thus occur emaciation (*kṛśā*) and voice husky, feeble  
and broken. They try hard even to expectorate and bring out  
sputum. They can bring out little or no sputum:  
जराशोषी कृशो मन्दवीर्यबुद्धिबलेन्द्रियः।  
कम्पनोऽरुचिमान् भिन्नकांस्यपात्रहतस्वरः।  
ष्ठीवति श्लेष्मणा हीन गौरवारतिपीडितः॥ MN.10.16-17.
12. This becomes clear by the observance of the following sentences:  
स्वरभेदोऽनिलाच्छूलं सकोचश्चांसपाश्वर्योः, MN.10.6. Hoarseness of voice,  
pain in the shoulders, constriction of shoulders and flanks are  
due to *vāta*.
13. व्यायामशोषी भूयिष्ठमेभिरेव समन्वितः।  
लिङ्गैरुरुःक्षतैः सयुक्तश्च क्षत विना॥ MN.10.19.
14. Nagendra Nath Sen Gupta, op.cit. p. 143.
15. धनुषायस्यतोऽत्यर्थं भारमुद्रहतो गुरुम्।  
पततो विषमोच्चेभ्यो बलिभिः सह युध्यतः।  
वृषं हयं वा धावन्तं दम्यं वान्यं निगृह्णतः।  
शिलाकाष्ठाश्मनिर्घातान् क्षिपतो निघ्नतः परान्॥  
अधीयानस्य वात्युच्चैर्दूरं वा व्रजतो दुतम्।  
महानदीर्वा तरतो हयैर्वा सह धावतः॥  
सहसोत्पततोऽत्यर्थं तूर्णं चापि प्रनृत्यतः।  
तथान्यैः कर्मभिः क्रूरैर्भृशमभ्याहतस्य वा॥  
विक्षते वक्षसि व्याधिर्बलवान् समुदीर्यते।  
स्त्रीषु चातिप्रसक्तस्य रूक्षाल्पप्रमिताशिनः॥  
उरो विरुज्यतेऽत्यर्थं भिद्यतेऽथ विभज्यते।

*Caraka-saṃhitā*, pt. IV. *Cikitsāsthāna*, ed. by Narendranath  
Sengupta. Chaukhambha Orientalia, Varanasi 1991 (rpt.), 11.3.  
See also MN.10.21-26.

16. For a full comprehension of the concept of Vāyu and its role in human life, the full text is to be read:

यानि तु खलु वायोः कुपिताकुपितस्य शरीराशरीरचरस्य शरीरेषु चरतः कर्माणि बहिःशरीरेभ्यो वा भवन्ति, तेषामवयवान् प्रत्यक्षानुमानोपदेशैः साधयित्वा नमस्कृत्य वायवे यथाशक्ति प्रवक्ष्यामः — वायुस्तन्त्रयन्त्रधरः, प्राणोदानसमानव्यानापानात्मा, प्रवर्तकश्चेष्टानामुच्चावचानां, नियन्ता प्रणेता च मनसः, सर्वेन्द्रियाणामुद्योजकः, सर्वेन्द्रियार्थानामभिवोढा, सर्वशरीरधातुव्यूहकरः, सन्धानकरः शरीरस्य, प्रवर्तको वाचः, प्रकृतिः स्पर्शशब्दयोः, श्रोत्रस्पर्शनयोर्मूलं, हर्षोत्साहयोर्योनिः, समीरणोऽग्नेः, दोषसंशोषणः, क्षेप्ता बहिर्मलानां, स्थूलाणुभ्रोतसा भेत्ता, कर्ता गर्भाकृतीनाम्, आयुषोऽनुवृत्तिप्रत्ययभूतो भवत्यकुपितः। कुपितस्तु खलु शरीरं शरीरं नानाविधैर्विकारैरुपतपति बलवर्णसुखायुषामुपघाताय, मनो व्याहर्षयति, सर्वेन्द्रियाण्युपहन्ति, विनिहन्ति गर्भान् विकृतिमापादयत्यतिकालं वा धारयति, भयशोकमोहदैन्यातिप्रलापाज्जनयति, प्राणांश्चोपरुणद्धि। प्रकृतिभूतस्य खल्वस्य लोके चरतः कर्माणीमानि भवन्ति; तद्यथा धरणीधारणं, ज्वलनोज्ज्वालनम्, आदित्यचन्द्रनक्षत्रग्रहगणानां सन्तानगतिविधानं, सृष्टिश्च मेघानाम्, अपां विसर्गः, प्रवर्तनं स्रोतसां, पुष्पफलानां चाभिनवितनम्, उदभेदनं चौदिभदानाम्, ऋतूनां प्रविभागः, विभागो धातूनां, धातुमानसंस्थानव्यक्तिः, बीजाभिसंस्कारः, शस्याभिवर्धनमविकलेदोपशोषणे, अवैकारिकविकारश्चेति। प्रकुपितस्य खल्वस्य लोकेषु चरतः कर्माणीमानि भवन्ति, तद्यथा — शिखरिशिखरावमथनम्, उन्मथनमनोकहानाम्, उत्पीडनं सागराणाम्, उद्धर्तनं सरसां, प्रतिसरणमापगानाम्, आकम्पनं च भूमेः, आधमनम्बुदानां, नीहारनिर्द्वादपांशुसिकतामत्यभेकोरगक्षाररुधिराश्माशनिविसर्गः, व्यापादनं च षण्णामृतूनां, शस्यानामसङ्घातः, भूतानां चोपसर्गः, भावानां चाभावकरणं, चतुर्युगान्तकराणां मेघसूर्यानिलानिलानां विसर्गः, स हि भगवान् प्रभवश्चाव्ययश्च, भूतानां भावाभावकरः, सुखासुखयोर्विधाता, मृत्युः, यमः, नियन्ता, प्रजापतिः, अदितिः, विश्वकर्मा, विश्वरूपः, सर्वगः, सर्वतन्त्राणां विधाता, भावानामणुः, विभुः, विष्णुः, क्रान्ता लोकानां, वायुरेव भगवानिति ॥ CS. Sūtra. 12.8, p. 81.

The English translation by Priyavrat Sharma of this passage:

“Now I shall describe, as far as possible, after bowing to (Lord) Vāyu and confirming each item by perception, inference and authoritative sources, the effects of Vāyu – vitiated or unvitiated, manifested in or outside the body.

Vāyu, when unvitiated, holds up the systems and organs, has five forms – prāṇa, udāna, samāna, vyāna and apāna, initiates upward and downward movements, leads and controls mind, employs all sense organs in their activity, carries all sense objects, causes structural formation of all bodily dhātus, promotes union in body, prompts speech, originates touch and sound, is the root of auditory and tactile sense organs, is source of exhilaration and courage, stimulates agni (digestion), absorbs doṣas, throws out excreta, makes the gross and subtle channels, shapes the foetus and maintains life span.

When it is vitiated in the body, it afflicts it with various disorders and thereby affects strength, complexion, happiness and life-span; agitates mind, affects all the sense organs, destroys, deforms or detains the embryo for long, produces fear, grief, confusion, anxiety and excessive delirium and (at the end) stops the vital breath.

The normal vāyu, moving about in the nature performs these functions – holding up the earth, kindling of fire, disposing continuous movement of the sun, the moon and groups of stars and planets, making of clouds, raining waters, initiation of streams, producing flowers and fruits, sprouting of plants, demarcation of seasons, division of dhātus, manifesting the measure and shape of dhātus, strengthening of seeds, growth of plants, removing excessive moisture, absorbing and normal transformation.

When it moves about in nature in the vitiated condition it shows these effects – churning the tops of mountains, churning of trees, producing high tides in oceans, overflowing of the lakes, counter-current in rivers, earthquake, moving of clouds with sound, showering of dew, thunder, dust, sand, fish, frog, snake, alkali, blood, stone and thunderstorm; derangement of six seasons, non-compactness of crops, complications in creatures, replacing the positive factors with negative ones and release of clouds, sun, fire and wind which bring about the end of four ages.

Vāyu is all powerful producer and indestructible; causes negation of the positive factors in creatures and brings about happiness and misery; he is Death, Yama (god of death), regulator, Prajāpati (master of the creatures), Aditi, Viśvakarmā (performing all sorts of functions), taking all sorts of forms, penetrates into all, executes all the systems, is subtle among the things, is pervasive, Viṣṇu (protector) moves in the entire nature, what else Vāyu himself is the Lord (all powerful)." *ibid.* p. 82.

17. आत्मा बुद्ध्या समर्थार्थान्मनो युङ्क्ते विवक्षया।

मनः कायाग्निमाहन्ति स प्रेरयति मारुतम्॥

मारुतस्तूरसि चरन् मन्द्र जनयति स्वरम्।

.....



सोदीर्णो मूढ्यभिहतो वक्त्रमापद्य मारुत ।

वर्णाञ्जनयते तेषां विभाग पञ्चधा स्मृत ॥ *Pāṇinīyasikṣā*, 6-9

- 18 P S Subrahmanya Sastrī has shown with evidences the influence of the *Rkprātisākhya*, *Pāṇinīyasikṣā*, etc , on Tolkāppiyāṇār, see his *History of Grammatical Theories in Tamil*, Kuppuswami Sastrī Research Institute, Chennai, 1997 (rpt)

APARNA CHATTOPADHYAY

**AŚOKA'S CARE  
FOR THE MINORITIES,  
BACKWARD TRIBES, THE POOR,  
OLD AND WEAKER SEX**

In Rock Edict V (Mānsehrā)<sup>1</sup> Aśoka says that the Dharma Mahāmātras were non-existent previously. But now when he is consecrated for thirteen years "they are employed among all sects . . ., for the good and happiness of those devoted to religion, even among the Yonas, Kambojas, Gandhāras, Rāṣṭrikas, Pītṛīkas and whatever other peoples of Aparānta, or western borderers (of mine there are). They are also employed among the soldiers and their chiefs, Brahmanical ascetics and householders, the destitute and the infirm by age .. They are also employed for taking steps against imprisonment and for granting release, on the ground that one has numerous offspring, or is overwhelmed by misfortune or afflicted with age. Here and in the outlying towns, in all the harems of my brothers and sisters and whatever other relatives of mine there are, everywhere are they employed. .. "

In this inscription the special mention of people of certain regions or people belonging to a particular class or classes, who, if scrutinised, will show that they were either minorities or were weak sections of society or people inhabiting distant parts of the empire, where special state-care for them was needed.

Thus in the first group of persons mentioned here, we find the people living in the north-western and western borders of the empire. The 'Yonas' were the Yavanas, that is the Greek who were settled in Afghanistan and it is certainly for these people there, that we find Aśoka's Kandahar rock inscription in Greek and Aramaic languages.<sup>2</sup> This part of Afghanistan formerly called Kafiristan and later named Nuristan was inhabited by Greeks who were subjects of Maurya empire. They were a particular group of foreign settlers needing special care. According to V.A. Smith the term *yona* means people of Greek descent and perhaps the term included other foreign tribes of the north-western frontier.<sup>3</sup> The city administration of Pāṭaliputra noticed by Megasthenes shows that special care was taken of foreigners in India by the state.<sup>4</sup>

As regards the Kambojas and Gandhāras, Hultzsch takes them to be "Greeks, Kabulis and N.W. Panjabis."<sup>5</sup> The Kambojas were a Himalayan nation according to Smith, Tibetans according to some authorities, and the Gandhāras were the people of the Gandhāra country including Peshawar and probably Taxila also.<sup>6</sup>

Possibly the people of Kamboja were inhabitants of Kabul region instead of being Tibetans. Kamboja and Gandhāra are always mentioned together in ancient texts and inscriptions and in this fifth rock edict

of Aśoka too the two countries are mentioned together. According to Dr. Raychoudhuri the borders of Kamboja touched Kafiristan.<sup>7</sup> The people of Kamboja, no matter whether they were Tibetans or Kabulis, were inhabitants of the northern or north-western borders of India and it is certain that they were small in number in comparison with the inhabitants of the main-land of India.

The Rāṣṭrikas were the inhabitants of Mahārāṣṭra and the Pitenikas were the inhabitants of the country about Paithan on the Godāvarī.<sup>8</sup> Though about the identification of the Pitenikas some scholars are doubtful, they in all probability lived near Mahārāṣṭra, as they are mentioned with the Rāṣṭrikas.<sup>9</sup>

As regards the people of Aparānta, mentioned along with the Rāṣṭrikas, they lived in Western India. According to Prof. R.K. Mookerji, the term *aparānta* in Sanskrit literature seems to be a stock word for western India.<sup>10</sup> Mookerji has further substantiated this fact by the data drawn from the Purāṇas and the *Kāvya-mīmāṃsā*.<sup>11</sup>

So right from Afghanistan where lived the Yonas, Kambojas and Gandhāras upto the western border of India where is situated Mahārāṣṭra, the inhabitants found special attention of Aśoka. The people of Afghanistan and north western India had been under the domination of Persia being provinces of the Achaemenid empire of Persia for a long period. Then these parts being in the possession of Alexander's successor Seleukas were finally ceded to Candragupta Maurya by the former. So the people of these regions were not in regular touch with India proper for a long time and culturally they were possibly different. The Yonas

who were Greeks and other foreign settlers in Afghenistan which was then a part of the Maurya empire, being situated in Uttarāpath, certainly had different ways of life and they spoke their own languages. This fact is proved by Aśoka's Kandahar rock inscription in Greek and Aramaic languages. As we have pointed out earlier, these people needed special care as otherwise there were chances of their being harassed by Maurya officials of those parts. The instances of revolt in Takṣaśilā during the reign of Bindusāra and also during the reign of Aśoka<sup>12</sup> prove that the Maurya officials in distant parts of the empire misused their power.

The regions of Western India also are specially mentioned in Rock Edit V. If Rāṣṭrika was not Mahārāṣṭra but Kathiawad as suggested by Hultzsch<sup>13</sup> in that case also the western coast of India was the region of Aśoka's special care. And we have seen that *aparānta* was a term for Western India in Sanskrit literature.<sup>14</sup> It seems these groups of people were minorities and different from the people of the Gangetic valley in their habits, spoken dialects and ways of life and they were to be given special care.

If Aśoka meant by the term *bhaṭas* mercenary hired troops,<sup>15</sup> they belonged to the lower cadre of army personnel and their interests were to be safeguarded. The chiefs of these *bhaṭas* were also not belonging to the higher ranks of army officers and they also needed care from the officers of the Central Government so that injustice was not done to them by higher officers of the army. We remember five yearly and three yearly tours of Higher Officers (Mahāmātras) despatched from the Central Government and also from the provincial

capitals to restrain Maurya officials from misusing their power.<sup>16</sup>

As regards the Brahmanical ascetics who were to be looked after by the Dharmamahāmātras the following facts are noticed in the Greek accounts. Arrian says that among the seven castes among which the Indian population was divided, the first was formed by the collective body of the philosophers, "which in point of number is inferior to the other classes but in point of dignity prominent over all".<sup>17</sup> Arrian says "these sages go naked, living during winter in the open air to enjoy sunshine and during summer, when the heat is too powerful, in meadows and low grounds under large trees".<sup>18</sup> These philosophers or sophists of Greek Accounts<sup>19</sup> were certainly the Brahmanical ascetics. Because about them, i.e. the philosophers of Sophists, we learn that 'they are under no necessity of doing any bodily labour at all, or of contributing from the produce of their labour anything to the common stock, nor indeed is any duty binding on them except to perform the sacrifices offered to the gods on behalf of the state. If any one, again has a private sacrifice to offer, one of these sophists shows him the proper mode, as if he could not otherwise make an acceptable offering to the gods.'<sup>20</sup>

The above facts mean that those sophists were Brāhmaṇas and not persons belonging to other *varṇas*. Because it was one of the six duties of the Brāhmaṇas to perform sacrifice for the other and take fee for this service.<sup>21</sup> Persons belonging to Kṣatriya or Vaiśya communities could perform sacrifices for themselves but not for others.<sup>22</sup>

Arrian has said that 'these sages go naked and that they live in the open air'. So these Brāhmaṇas were leading the third stage of their life, that is the life of *vānaprastha*.<sup>23</sup> Aśoka took special care of such Brāhmaṇas.

In the Rock Edict XII (Mansehra) we find *Strī-adhyakṣa-mahāmātras* mentioned along with the *Dharma-mahāmātras*. They are supposed to be the high officials who looked after the interest of the womenfolk.<sup>23</sup>

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10. Mookerji, *Aśoka*, p. 140, fn. 6.
11. *ibid.*
12. अथ राज्ञो विन्दुसारस्य तक्षशिला नाम नगरं विरुद्धम्। तत्र राज्ञा विन्दुसारेण अशोको विसर्जित - गच्छ कुमार, तक्षशिला नगरं संनाहय। — तक्षशिलानिवासिनः — कथयन्ति - न वयं कुमारस्य विरुद्धाः नापि राज्ञो विन्दुसारस्य, अपि तु दुष्टामात्या अस्माकं परिभवं कुर्वन्ति। दिव्यावदानम्, १६ सांशुप्रदानावदानम्। 10 *Divyāvadānam*, मिथिलाविद्यापीठेन प्रकाशितम्। 1959, p. 234.

राज्ञोऽशोकस्योत्तरापथे तक्षशिलानगरं विरुद्धम् । अथ राजा कुणालमाहूय कथयति- वत्स  
कुणाल, गमिष्यसि तक्षशिलानगरं सनामयितुम् । तक्षशिलापौराः . कृताञ्जलिरुवाच  
— न वयं, कुमारस्य विरुद्धा अपि तु दुष्टात्मानोऽमात्याः , ibid कुणालावदानम् ।

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21 अध्यापनमध्ययन । दानं प्रतिग्रहश्चैव षट्कर्माण्यग्रजन्मनः । Manu X 75-76

22 त्रयो धर्मा निवर्तन्ते । अध्यापनं याजनं च तृतीयश्च प्रतिग्रहः । Manu X 77

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SUJATA NAIR

## THE CONCEPT OF MIND IN NYĀYA-VAIŚEṢIKA SYSTEM OF THOUGHT

The Nyāya-Vaiśeṣika system of thought is often looked upon as a kind of materialism in spite of the fact that they belong to the orthodox fold; for, they appear to reflect a genuine scientific and philosophic attitude which is absent in other orthodox systems. Another reason to look upon them as materialistic is to be found in their vehement attack upon the absolutist and idealistic schools of Buddhism. Moreover, there is nothing specifically idealistic in the *Nyāya-sūtra*. Even the topics of study with which they are concerned have no direct relation to any positive or abstract spiritual end. Similarly, in the Vaiśeṣika school emphasis is upon scientific interpretation of reality rather than metaphysical. It investigates into the nature of the Universe with a view to know its substance, quality and so on. Further the main feature of these systems of thought is a belief in an eternally existing external world, independent of mind. In this regard they are realists.

Though the concept of mind in Nyāya Vaiśeṣika systems of thought deserves due consideration, it does not seem to have been dealt with in any detail, while topics like the Vaiśeṣika system of categories, Nyāya logic and proofs for existence of God have been subjected to extensive study.

The present study is an attempt to elucidate some of the main features of the concept of mind as found in the Nyāya Vaiśeṣika systems. The first part of this study is devoted to the nature of mind. The second part discusses the proofs for existence of mind. Such attempts to prove the existence of mind is essential in Indian philosophy since mind is regarded as an entity existing over and above the self or *ātman*. But such a proof may be unnecessary in Western Philosophy since most of the Western thinkers regard self, mind and consciousness to be identical. The final part of the article deals with the problem of the relation between consciousness and mind. In this context it may also be noted that there is a general tendency in the west to attribute the views of Advaita to Indian thought as a whole. To show that it is not exactly the case, I have brought in the views of Advaitins in comparison with Nyāya Vaiśeṣika views wherever necessary.

## I

The Nyāya-Vaiśeṣikas are realists in that they assert the existence of the external world independent of our knowledge of it. The Vaiśeṣika thinkers recognize seven categories of substance (*dravya*), quality (*guṇa*), activity (*karma*), particularity (*viśeṣa*), generality (*sāmānya*), inherence (*samavāya*) and non-existence

(*abhāva*).<sup>1</sup> The *Nyāya-sūtra* gives a list of sixteen categories, most of which are logical in nature. According to the *Vaiśeṣika-sūtra*, the world is composed of eternally existing unchangeable and uncaused atoms. They are called substances (*dravyas*) and are nine in number, namely Earth (*pr̥thvī*), water (*ap*), Fire (*tejas*), Air (*vāyu*), Ether (*ākāśa*), Space (*dik*), Time (*kāla*), Mind (*manas*) and Self (*ātman*).<sup>2</sup> Nyāya recognizes only five elements namely Earth, Water, Air, Fire and Ether. Thus it is seen that mind (*manas*) is regarded to be one of the nine substances (*dravyas*). The Advaitins hold mind to be a psychic principle. The self (*ātman*) is encased in five sheaths (*kośas*) known as *annamaya* (food and water), *prāṇamaya* (vital breath), *manomaya* (mind), and *vijñānamaya* (consciousness). Of these *manomaya* and *vijñānamaya* (mind and consciousness) are regarded to be psychic principles. The classification of sheaths (*kośas*) is also an indication that there is no substantial difference between physical and psychical principles. Psychic is distinguished by the only fact that it is subtler than the physical.

The *Nyāya-sūtra* regards mind to be a sense organ, the other five being eye, nose, skin, ear and tongue.<sup>3</sup> Mind is regarded to carry on internal perception, viz. thinking and imagining. The sense or instrument by which the act of thinking is performed is called mind.<sup>4</sup> It has its role in external perception also.

Thus mind is one of the conditions of perception since perception takes place only when the atomic mind is in conjunction with the sense organs and the soul.<sup>5</sup> Perception cannot arise unless there is conjunction of soul and mind.<sup>6</sup> The mind has to be in contact with external sense organs so that data is grasped and then passed

on to the self (*ātman*). Thus the mind is directed inwards in internal perception and outwards in external perception. Thus the mind is an internal sensory organ (*antaḥkaraṇa*). It is the integrating principle or instrument of knowledge. The mind functions also as a secretary in that it receives all sensations and passes them on to the self one after another.

According to Advaitins the self is pure consciousness but when it becomes limited by adjuncts (*upādhi*), it is known as knower and doer (*jñātā* and *kartā*). So from the empirical stand-point the self is known only through its limiting adjuncts and it becomes identical with the mind.<sup>7</sup> This limiting adjunct in the state of doubt is called *manas* and in the state of determination is called *buddhi*.<sup>8</sup> But by whatever name it is known, it always refers to the internal organ (*antaḥkaraṇa*).

Thus the Advaitins, like Nyāya-Vaiśeṣikas, regard mind to be an internal organ (*antaḥkaraṇa*). The waking self establishes contact with the external world through nineteen ways. They being the five sense organs (*jñānendriyas*), five organs of action (*karmendriyas*), five vital breaths (*prāṇa*), mind (*manas*), intellect (*buddhi*), egoity (*ahaṁkāra*) and consciousness (*citta*). In dream state too the self is active but then it is conscious of what is within. For the dream-self (*taijasa*), the mind (*manas*) together with *buddhi*, *ahaṁkāra* and *citta* act as an instrument of knowledge.<sup>9</sup> This way the mind acts as an instrument of knowledge for both the waking and the dream self.

Śaṅkara uses the words *manas* and *antaḥkaraṇa* interchangeably. In fact the same mind is referred to as *manas*, *buddhi*, *ahaṁkāra* and *citta* depending on its

different functions.<sup>10</sup> The *manas* by itself is that which reveals knowledge of the past, present and future. The internal organ is that which controls and coordinates the other organs of sense perception. Thus the mind acts as a chief sense organ. It is the apperceptive agent.<sup>11</sup>

Though mind is regarded to be a sense organ it is to be differentiated from other sense organs. The sense organs perceive external objects while mind perceives internal states like feelings, desire, etc. The sense organs are composed of gross elements. For instance, eye is composed of fire atoms, ear is composed of ether atoms and so on, but mind is not composed of material atoms. Another point of difference is that sense organs can be perceived but *manas* cannot be perceived; we can only infer its existence. Sense organs have limited functions, but the functions of *manas* are unlimited. The sense organs are involved only in external perception, but mind is involved in both external and internal perceptions. The sense organs are limited to the perception of the present, but mind can go beyond the present into the past and the future.

The Nyāya-Vaiśeṣika and the Advaita disagree on the elemental nature of sense organs. The Nyāya-Vaiśeṣika holds the view that sense organs are elemental, each one is made up of its corresponding cognitive substance, just as eye is made up of fire atoms. Advaitins object to this view and claim that if this proposition is true then the mind which helps in the manifestation of all other sense organs, must have all the characteristics of the elements that the sense organs are made of. At the same time the mind also knows the self and so it should be substantially similar to the self too. The Advaitins solve this problem by stating that the sense organs, though

material are subtle and that they cannot be perceived but can only be inferred.<sup>12</sup>

Some school of Advaita does not accept mind as sense organ because, if it is a sense organ, it becomes an instrument of perception and its function must be limited to direct experience of perceptual things, but *manas* can act also in other valid means of knowledge like inference, where it does not function as a sense organ.<sup>13</sup> Moreover, the cognition of pleasure and pain are immediate experiences. So the perceptual knowing of a thing with mind does not make it a sense organ. They regard mind to be the locus and not the instrument of valid knowledge.

The Nyāya and Vaiśeṣika sūtras have described the mind as atomic, for if mind has magnitude it could come into contact with many sense organs at one and the same time and many cognitions could take place simultaneously. But since this does not happen they regard the mind to be atomic.<sup>14</sup> The same reason of non-simultaneity of cognitions is given to prove that there is only one mind for each person.<sup>15</sup> If it is said that there are simultaneous perceptions, the Naiyāyikas argue that the appearance of simultaneity is simply an illusion due to the rapid succession of cognition, just as a firebrand when whirled rapidly appears to be a circle of fire.<sup>16</sup> Advaitins regard the mind to be minute and subtle (*sūkṣma*) since it is not perceived as leaving the body at death. However, they do not characterize the mind as atomic.

The Nyāya-sūtra claims that the mind has no magnitude. Mind being eternal should either have infinite magnitude like the self (*ātman*) or should have limited magnitude. It cannot have infinite magnitude because if

it were so there would be simultaneous cognitions. The mind cannot have finite magnitude, because it would be divisible into parts and be perishable.<sup>17</sup>

The Nyāya-sūtra assigns properties of conjunction and disjunction to material objects. The mind being material also possesses properties of priority, posterity and speed. Although the mind is material it cannot be touched (*asparśavattva*). Objection is raised against this position since it is difficult to conceive how mind which is without parts and cannot be touched come into conjunction with material objects. On the same ground it is argued that the relation of inherence (*samavāya*) and conjunction (*samyoga*) between objects, self and mind is not possible unless the constituents of the relations have parts.<sup>18</sup>

Regarding the location of the mind, the Naiyāyikas locate it within the body.<sup>19</sup> But that does not mean that the mind functions only within the body, since according to Nyāya, in perception the mind goes out to the object. It only means that mind by itself, without any reference to the body, cannot function.

The Nyāya-sūtra emphasizes the fact that mind is not the cognizer; it is only the means of cognition.<sup>20</sup> The mind mediates between the self and sense organs. Thus the existence of the mind is essential for the self's acquisition of knowledge. Advaitins likewise regard mind to be a coordinating factor in knowledge. Thus self as the agent depends on mind and sense organs to attain knowledge. The fact that the mind is not an agent does not reduce its importance. Right knowledge, imagination, remembrance and error are the functions of the mind.



## II

In Indian Philosophy the mind is considered to be a separate entity over and above the self (*ātman*) and so it has advanced certain proofs for the existence of mind. Let us consider some of them here:

It becomes necessary to postulate an internal organ because if soul, sense organs and objects are held enough for perception, there would be perpetual perception. But since that is not the case, we have to postulate an entity that collects data from sense organs and passes them to the self (*ātman*). This entity is the mind (*manas*).

Though the self, as the basis of consciousness and experience, is all pervading, it is always in contact with sense organs. But it does not always perceive the external objects. This is simply because of the fact that if perception is to take place, the self needs something else besides the sense organs, and that entity is the *manas*.<sup>21</sup> A similar argument is suggested in the *Vaiśeṣika-sūtra* also: "The appearance and non-appearance of knowledge on contact of the soul with the senses and their objects are marks of their (mind's) existence".<sup>22</sup> The *Nyāya-sūtra* suggests non-simultaneity of cognition itself as a proof for the existence of mind (*manas*).<sup>23</sup>

The *Praśastapāda-bhāṣya* on the *Vaiśeṣika-sūtra* gives three reasons for the existence of mind. Non-simultaneity of cognition is given as the first reason. The experience of reminiscence is suggested as the second reason. It is a fact that we remember experiences, while the organs through which the original

impression entered is inactive.<sup>24</sup> For instance the perception of colour of an object brings in the idea of its smell also. Thus the postulation of mind as an instrument of memory is essential. While the above two reasons for existence of mind is inferential, the experience of pleasure and pain is given as direct proof for the existence of mind. The experience of pleasure and pain, which are direct and immediate, are not caused by the external sense organs. It follows that such experience is possible only when mind acts as an internal sense organ.

### III

In Western Philosophy the problem of consciousness is usually related to the question regarding its nature and existence. In Indian Philosophy the problem assumes a different form. Its main concern is to show that it belongs to the self (*ātman*) and not the mind or body.

In the *Nyāya-sūtra* it is clarified that consciousness is not the property of the body because consciousness is present only so long as body is living. The living body is conscious not because consciousness is the property of the body. It is further clarified that consciousness is not even the property of the mind (*manas*) because cognition, volition, pain and pleasure are of the soul. Therefore consciousness belongs to the self (*ātman*). On the other hand if consciousness belongs to the mind, then the self cannot be held responsible for the actions done by the mind.<sup>25</sup>

Kaṇāda in his *Vaiśeṣika-sūtra* discusses the nature and locus of consciousness. He regards consciousness

to be an awareness present in all animate things. It does not have an independent existence, but inheres in something else. He adds further that it does not reside in the five elements, since it is not an additional quality of any of them. Nor does consciousness reside in the body, because body may exist in swoon or death, but it may not have consciousness. The fact of recollection also shows that the experiencer and recollector are the same. The continuity of experience therefore leads us to the proposition, that consciousness does not inhere in the non-eternal body. The stream of consciousness must have a permanent abode. Consciousness involves both a subject and an object. It should reside in the subject, since body being the object of consciousness, cannot be the seat of consciousness.<sup>26</sup> The *Vaiśeṣika-sūtra* clarifies further that consciousness does not reside in any of the senses. This is because sense organs can perceive only a class of objects, while consciousness is awareness of all types of perception. The consciousness also does not inhere in the mind because the ideas of mind are objects of consciousness. These ideas can be directed according to the will of the thinker. So the thinker is not the mind. The mind is only an instrument at the disposal of the thinker. The thinker is the self and consciousness inheres in it. However consciousness is not essential to the self, because self can exist without the manifestation of consciousness; but consciousness cannot exist without the self. Consciousness, is in fact the result of combination of circumstances, and is usually caused by the mind, sense organs and the object, action together. The view of Advaitins regarding consciousness is different. They do not regard consciousness to be a quality of the self, but in fact identical with it. But for practical

purposes the term consciousness is used to denote the relation of knowledge of the self with its objects.

Almost all the orthodox schools irrespective of their metaphysical theories regard mind as different from the self. It is considered to be an instrument of knowledge. We have seen that Nyāya-Vaiśeṣika regards it to be an internal organ for the experience of internal states like pleasure and pain. It is also involved in external perception. Advaitins on the other hand regard self to be the only reality and so mind is a product of ignorance (*ajñāna*). However from the empirical standpoint mind is regarded to be subtle matter limited in size. But though it functions as an instrument of knowledge, it is not regarded to be a sense organ. Both the schools give proof for the existence of mind based on inference. When it comes to the relation between mind, self and consciousness, the schools differ in their views. The Nyāya-Vaiśeṣika regards consciousness to be a product of a combination of circumstances involving the mind, sense organs and object. The consciousness inheres in the self (*ātman*). The Advaitins on the other hand regard consciousness to be identical with the self, but for practical purposes it is used to denote the knowledge relation of the self with its objects.

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PRANATI GHOSAL

## IMPORT OF THE TERM 'JYOTIS' IN THE UPANIṢADIC CONTEXT

### Introduction :

In the vast range of Upaniṣads, the term *jyotis*\* occurs numerously bearing various meanings. A thorough study of the passages of Upaniṣads has made it clear that these are not separate meanings but the same *jyotis* can be viewed from the stand-point of various levels, viz (1) outer-cum-lower level, i.e. fire-element,<sup>1</sup> luminaries<sup>2</sup> (Sun, Moon, lightning, etc.), (2) inner-cum-higher level, i.e. the light manifested through the power of senses, viz. power of vision, speech, etc.<sup>3</sup>

In this connection, we may mention here that in the premises of Upaniṣads there are some other words, e.g. *bhās*,<sup>4</sup> *tejas*, *rūpam*,<sup>5</sup> etc., which occur to mean *jyotis* though having some other shades of meaning also. In the context of creation of elements we find that along

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\* e g *asato mā sad gamaya, tamaso mā jyotir gamaya mrtyor māmṛtam gamaya mrtyur vai tamo jyotir amṛtam*, BU 13.28.

with *jyotis*,<sup>6</sup> *tejas*,<sup>7</sup> and *agni*<sup>8</sup> have been used almost synonymously. It is interesting to note here that through this semantic journey ultimately *jyotis* reaches Brahman, the Supreme Principle.<sup>9</sup>

### Derivation :

As regards the derivation of the term *jyotis*, it is derived from the root  $\sqrt{\text{dyut}}$  or  $\sqrt{\text{jyut}}$ <sup>10</sup> 'to shine' with *uṇādi* suffix *-isin* (in the sense of nominative). According to the *Daśapādī Uṇādi Vṛtti*<sup>11</sup> (annexed to Pāṇini's grammar), the root  $\sqrt{\text{dyut}}$ , being followed by *uṇādi* suffix *-isin* makes *jyotis* after the elision of 'n' and substitution of 'j' for the initial 'd'.

Śabarasvāmin,<sup>12</sup> while commenting on the *Mīmāṃsā-sūtra* accepted  $\sqrt{\text{dyut}}$  (to light) directly or used in its causative sense for the formation of *jyotis*.

In this connection, we may mention here that use of  $\sqrt{\text{jyut}}$  'to shine' has been traced in the Vedic literature<sup>13</sup> only and in later ages its use has become obsolete. From derivation, it has been clear that primary meaning of this term is what shines, i.e. luminaries. All the grammarians are more or less unanimous regarding this derivation and meaning of the term.<sup>14</sup>

### *Jyotis* in Early Vedic Literature :

*Rgveda* : In RV *jyotis* occurs very often and denotes mainly (i) luminaries,<sup>15</sup> (ii) light/effulgence,<sup>16</sup> (iii) fire,<sup>17</sup> (iv) power of vision.<sup>18</sup> Besides this *jyotis* has appeared to mean heavenly light<sup>19</sup>/inner light<sup>20</sup> (in a figurative sense) also. Even its occurrence to denote *pranava*<sup>21</sup> has been traced in RV, though such occurrence is rare.

*Atharvaveda* : In AV also, *jyotis* is met with repeatedly and continued to mean fire<sup>22</sup> and luminaries,<sup>23</sup> while other meanings of the term are absent. Only in one case *jyotis*<sup>24</sup> (AV 9.5.11) has been rendered as Highest Heaven meant for the *Pitṛs* by Griffith.<sup>25</sup>

*Yajurveda & Brāhmaṇas* : In the range of the *Yajurveda* and *Brāhmaṇa* literature also *jyotis* is a common word, but here it appears specially in the context of sacrifices. From this time use of this term has been extended to describe various things, e.g. sacrifice (KS. 31.11), speech (KS. 20.11; TMB. 10.2.1), heaven (MS. 1.4.7), *sāman* (TS. 7.1.1.1; TMB. 6.3.6; JB. 1.76), day (ŚB. 10.2.6.16), *virāt* (metre) (TMB. 6.3.6; JB. 1.66), gold (TS. 5.5.3.4; AB. 7.12; TMB. 6.6.10; ŚB. 6.7.1.2; GB. 2.58), son (AB. 7.13), etc.

VS<sup>26</sup> invokes *jyotis* to accompany oblations in fire in the *agnihotra* sacrifice dedicated to the Sun and the Fire in its (*agnihotra*) morning and evening sessions. In the context of *Jyotiṣṭoma* sacrifice TS<sup>27</sup> has used the term *jyotis* to mean a collection of *sāmans* (*trivṛt*, *pañcadaśa*, *saptadaśa* and *ekaviṃśa sāmans*). The ŚB,<sup>28</sup> in the context of building fire-altar refers to the laying of bricks named *viśvajyotis*, in the first, third and fifth layer (of the altar). Further, ŚB<sup>29</sup> in the context of *śāṇḍilyāgnyupāsana* describes *ātman* as *adhūmam jyotiḥ*.

## **Development of the Concept in the Upaniṣads :**

*Jyotis* as luminaries: In the vast sphere of Upaniṣads *jyotis* bears a comprehensive idea. Here also the term essentially denotes luminaries, e.g. Sun, Moon, lightning, etc. We should mention at first *Praśna*,<sup>30</sup> which



glorifies the Sun explicitly. Here it has been declared as *jyotiṣām patiḥ*, 'lord of luminaries' (cf. *Gītā*. 10.23). In another passage of *Praśna*<sup>31</sup> this single light of Universe has been mentioned as *Prāṇa*, Fire (*vaiśvānara*) and *Hiraṇyagarbha* the eater, pervading all creatures. BU<sup>32</sup> has stated the Sun and the Moon as the mind and the vital force of *Prajāpati*, which He at the outset of creation fixed as His own food.

The idea has been culminated in *Maitrī*,<sup>33</sup> where the Sun has been mentioned as a form of *amūrta-brahman* and *omkāra*. In *Taitt*<sup>34</sup> these luminaries have been mentioned in terms of juxtaposition.

### Lustre/Effulgence :

The function of *jyotis* is *prakāśa*, i.e. to manifest/to illuminate/to dispel the darkness. At the end of *Taitt*<sup>35</sup> we find that the liberated soul, having been identified with the Supreme Self continues declaring its result consisting in Absolute knowledge and effulgence like that of the Sun.

Through the term *jyotis* CU<sup>36</sup> (in the narrative of *Jānaśruti Pautrāyaṇa*) describes king's fame in a figurative language.

In the invocation of Sun-god (in *Śvet*<sup>37</sup>) for acquiring inspiration and self-control *jyotis* stands for Supreme Lustre. *Mahānārāyaṇa*<sup>38</sup> speaks of the bright effulgence inherent in *Prajāpati*. Further, in the same text (in the context of aspirant's prayer) *jyotis* is used to mean 'Pure Lustre' and is identified with the Self for the removal of sin and attainment of knowledge.<sup>39</sup>

As already mentioned, some other words, e.g. *tejas*, *bhās*, etc. (closely related to *jyotis*) occur in the Upaniṣads to mean lustre.<sup>40</sup> The *Īsopaniṣad*<sup>41</sup> in a prayer to the Sun refers to *tejas* as its (Sun) brilliance into which a dying person wishes to merge himself. Śaṅkara, while commenting on the same has explained *tejas* as *jyotis*. CU,<sup>42</sup> in the context of *udgīthopāsanā*, has mentioned white and black lustres of the Sun as forms of *ṛk* and *sāman*.

### **Jyotis as Fire-element :**

Another vital meaning of *jyotis* is fire. It is noteworthy that from the very beginning of the Vedic literature *jyotis* appears to mean fire, but *jyotis* as fire-element can be traced for the first time in *ŚĀ*,<sup>43</sup> which by the name of *Vāliśikhāyani* has enumerated five elements, viz. the earth (*pr̥thivī*), air (*vāyu*), sky (*kham*), water (*ap*) and fire (*jyotis*).

According to CU,<sup>44</sup> the creation of elements starts with *tejas* (directly from *sat*, the Supreme Principle), and it speaks of three elements (*tejas*, *ap* and *anna*), whereas Taitt (2.1.3), *Praśna* (6.4) and *Muṇḍ* (2.1.3) enumerate five elements where *tejas* comes in third position. This third element has been called by various names in various texts, e.g. *tejas* (CU. 6.4.1), *agni* (Taitt. 2.1.3) and *jyotis* (*Muṇḍ*. 2.1.3). The colour (*rūpa*) of fire-elements and luminaries has been described as red.<sup>45</sup> According to CU,<sup>46</sup> three elements (*anna*, *ap* and *tejas*) after being assimilated manifest in the human body in the form of mind, vital force and speech, which have been described elsewhere as another form of light (*adhyātma-jyotis*). Regarding the creation of this *jyotis* *Praśna*<sup>47</sup> has narrated a story, where *jyotis* is said

to have sprung forth from the air and generate water, hence it has occupied an intermediary position between air and water.

In the context of praising food, we have seen that fire is established in water and water also is established in fire. Taitt<sup>48</sup> has beautifully shown this interrelationship between *vyotis* and *ap*. On account of their being encompassed by the other, each has been described as the food of the other and in the aspect of being lodged in another, both of them have been described as the eater (*annāda*).

### Correspondences of *vyotis* in Human body :

From the study of Upaniṣads it has been clear that three *vyotis*, appearing in three regions have their corresponding parts in human body. All the texts are more or less unanimous on this fundamental point but they differ regarding its further details, e.g. according to ŚA<sup>49</sup> the Sun, lightning and fire corresponded with eye, heart and seed whereas AU<sup>50</sup> through a narrative describes the transformation of Agni, Āditya, Vāyu, Candramā and Diś into speech, eye, vital force, mind and ear. According to BU<sup>51</sup> the fire, the Sun and the Moon corresponded with mind, vital force and speech. "Here the light seems to represent the luminosity of Prajāpati, the creator, while *vāc*, *manas* and *prāṇa* are the vocal, mental and olfactory forms of His conceptualized consciousness."<sup>52</sup>

CU<sup>53</sup> while discussing *mano-brahma* and *ākāśa-brahma* has described how the immanence of God in this world and each individual has been expressed by declaring the presence of *vyotis* in four elements (*agni*, *vāyu*, *āditya* and *diś*) and in four organs of beings (speech, eye, ear and power of smell).

Thus all the faculties of senses and other organs, viz., eye, ear, powers of speech and smell, mind, vital force, seed, heart, etc. come under the banner of *adhyātma-jyotis*.

### **Jyotis as symbol of Brahman :**

In the Upaniṣads *jyotis* has been repeatedly used as symbol of brahman (sometimes expressed through other terms - *tejas/bhās* also).

In the 7th *prapāṭhaka*, CU<sup>54</sup> speaks of light as one of the symbols of Brahman, Śvet<sup>55</sup> mentions Lord Īśāna as 'Imperishable Light'. Kaṭha<sup>56</sup> refers to the *aṅguṣṭha-mātra-puruṣa* as *adhūmaka-jyotis*. By the term *jyotiṛ-iva* Brahman has been meant most probably on account of Its being of the nature of revealing everything. It is Self-revealing.

### **Supreme Brahman as Jyotis :**

Sometimes Upaniṣads conceive of Brahman Itself as Pure Light. "Supreme Brahman as Light is not unknowable, beyond all-knowledge rather very ground of all-knowledge. All *pramāṇas* depend on this luminous light of consciousness and act only through It. It is the root of all experience and makes experience possible."<sup>57</sup> That all cognitions and means of knowledge/illumination, has been beautifully depicted in BU<sup>58</sup> through the discourse between king Janaka and Yājñavalkya. While answering to the questions of the king, Yājñavalkya has established that on the failure of lower lights gradually the aspirant is heightened to the upper one and finally led to the *ātman*, the Supreme Light. From this it becomes clear that the source of all light-cum-illumination is Brahman. While all other lights have their setting this

light of Brahman knows neither rising nor setting. Signifying this source of light Muṇḍaka<sup>59</sup> has declared Him as 'Light of Lights' (cf. Gītā. 13.17, Mahā. 11.4), 'Pure Light' (Muṇḍ. 2.1.3.), lying within heart, etc. Muṇḍaka continues to elaborate this light, the sun does not shine there, nor the moon, nor do the stars, even the lightning fails to shine there. Everything shines only after It (cf. MāKā. 3.37). This points out that the only Light which is Independent and Self-shining is this *ātma-jyotis*. All the other lights being borrowed lights fail to reveal It, which is the very source of them. Hence, in the attempt to reveal this *ātma-jyotis* they can do nothing but merge in that original Light and allow It to reveal Itself by Its own Light.

The idea of Supreme Light as a whole consisting of sun, moon, lightning and fire (actually various forms of Light) as Its parts has been conveyed through a narrative in CU.<sup>60</sup> The same text in the context of *dvārapālo-pāsanā* has propounded that the Supreme Light shining in the Highest Heaven and the Light manifested within human body are fundamentally one and the same.<sup>61</sup> Actually the light manifested in the mortal body through the faculties of senses are subtlest fragments of Supreme Light. Only the liberated soul visualizes how the lights (outer and inner) are interconnected and finally all of them are merged in this Supreme Light.<sup>62</sup> This Light is the Immortal Self and Truth. On the attainment of this Light the aspirant becomes identified with It.<sup>63</sup>

### Identification :

A thorough study of the passages of Upaniṣads has revealed that *jyotis* has been equated/identified with

various things in various levels, viz. with the Sun (BU. 1.5.12; 4.3.2; CU. 3.18.5; Mait. 6.3), Moon (BU. 1.5.13; 4.3.3), fire (BU. 1.5.11; 4.3.4; CU. 3.18.3), *vāc* (TMB. 10.2.1; BU. 1.5.14; 4.3.5), *manas* (BU. 3.9.10-17), *vāyu* (CU. 3.18.4), Self (BU. 4.3.6; Mahā. 20.15-21), *ap* (Mahā. 14.1; Mait. 6.35), nectar (BU. 1.3.28; Mait. 6.35), truth (Mahā. 14.3), son (AB. 7.13), *Vedas* (Brahma. I), Brahman (Mait. 6.3), *Om* (Mait. 6.3), *diś* (CU. 3.18.5), *agnihotra*<sup>64</sup> (Mahā. 22.1), etc. It is to be remembered here that the ground of these equations has not always been clear.

## Conclusion :

In course of this semantic journey (from the ṚV upto Upaniṣads) *jyotis* covers a wide range so to say, from material fire to the Supreme Self. The same word serves to denote fire, luminaries, knowledge/consciousness, essence, etc. It is a remarkable thing that from the early Vedic literature *jyotis* is found to denote almost all the vital meanings in which it occurs in the vast field of Upaniṣads though in the mid way, some of the meanings have been restricted to some extent. The *jyotis* is considered to exist at several levels. It exists at the level of real and observable entities like fire, sun, etc., and also at the level of super natural entities upto *ātman-brahman*. It is very much interesting to observe how the ideas of inner-cum-higher and outer-cum-lower light have been combined, in some cases identified also.

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6. ŚĀ. 7.22; AU. 2.1.2; Muṇḍ. 2.1.3.
7. CU. 6.2.3; 6.4.1-4.
8. Taitt. 2.1.3.
9. CU. 3.17.7-8; BU. 4.3.7; Śvet. 3.12; Muṇḍ. 2.2.9; 3.1.5.
10. dyuṭṭṛ jyuṭṭṛ bhāsane, Dhātupāṭha, 1.27.
11. dyuter isinn id ādeś ca jaḥ, Daśapādī Uṇādi Vṛtti, 9.32.
12. dyotater vā dīptikarmaṇo, dyotayater vā jyotiśśabdaṃ labhante Śabara on MīmSū. 4.4.40.
13. i. avakādān abhiśocān apsu jyotaya māmakān, AV. 4.37.10.  
ii. brhaspater savitar bardhayainam jyotayainam mahate saubhagāya, AV. 7.16.1.  
iii. tṛṇenāvajyotyāsicyāpaḥ punar avajyotyā nidhāyam..., KSSū. 4.14.5.
14. Nighaṇṭu, 1.16; Nirukta, 2.1; Pā. 6.3.85; Mabh under Pā. 1.1.50.
15. i. Sun: RV. 1.124.1; 4.13.1.  
ii Dawn: RV. 1.113.1; 1.113.7; 1.113.12.
16. Lustre: RV. 1.48.8; 1.92.4; 3.34.4; 4.10.2; 5.80.5-6.
17. Fire: RV 1.87.10; 2.17.4; 3.2.3; 6.9.4; 8.44.17.
18. ākṣīrjāśve aśvināv adhattam jyotir andhāya cakrathur vicakṣe, RV 1.117.17.
19. Heavenly light :  
i. apāma somam amṛtā abhūmāganma jyotir avidāma devān, RV. 8.48.3.  
ii. yatra jyotir ajasraṃ yasmin loke svarhitam, RV. 9.113.7.  
iii. lokā yatra jyotiṣmantas tatra mām amṛtam kṛdhī... RV. 9.113.9.
20. Inner light :  
i. urvaśyām abhayam jyotir indra mā no dīrghā... , RV. 2.27.14.  
ii. ayam hotā prathamah paśyatemam jyotir amṛtam martyeṣu, RV. 6.9.4.  
iii. dhruвам jyotir nihitam dṛśaye..., RV 6.9.5.  
iv. ....idam jyotir hṛdaya āhitam yat, RV. 6.9.6.
21. i. tribhūḥ pavitrair apupodhyarkam hṛdā matim jyotir

- anuprajānan, RV. 3.26.8.
- ii. *tisro vācaḥ pravada jyotir agrā yā etad duhre*, RV. 7.101.4.
22. AV. 1.9.2; 1.35.3; 9.5.7.
23. AV. 4.14.3; 4.18.1, 5.12.7.
24. *etad vo jyotiḥ pitaras tṛtīyam*, AV. 9.5.11.
25. Griffith, *Hymns of the Atharvaveda*, II, p. 372, n. 11.
26. *agnir jyotir jyotir agniḥ svāhā sūryo jyotir jyotiḥ sūryaḥ svāhā*, VS. 3.9.
27. TS. 7.1.1.1; cf. TMB. 6.3.6.
28. ŚB. 7.4.2.25; 8.3.2.1; 8.7.1.15.
29. *evam ayaṃ antarātman puruṣo hiraṇmayāḥ, yathā jyotir adhūmaṃ*, ŚB 10.6.3.2.
30. *indras tvam prāṇa tejasā rudro 'si parirakṣitā/ tvam antarikṣe carasī sūryas tvam jyotiṣāṃ patiḥ*// Praśna. 2.9.
31. *viśvarūpaṃ hariṇaṃ jātavedasam/ parāyaṇaṃ jyotir ekaṃ tapantam/ sahasraraśmīḥ śatadhā vartamānaḥ prāṇaḥ prajānām udayaty eṣaḥ*// Praśna. 1.8.
32. *athaitasya manaso dyauḥ śarīram, jyotīrūpaṃ asāv ādityaḥ ... athaitasya prāṇasyāpaḥ śarīram, jyotīrūpaṃ asau candraḥ ...*, BU. 1.5.12-13.
33. Maitrī. 6.33.
34. Taitt. 1.3.1-2.
35. *suvar na jyotiḥ ...* Taitt. 3.10.6.
36. *... jānaśruteḥ pautrāyaṇasya samaṃ divā jyotir ātatam...* CU. 4.1.2.
37. *agner jyotir nicāyya pṛthivyā adhyābharata*, Śvet. 2.1.
38. *prajāpatiḥ prajāyā saṃvidānas trīṇi jyotīṃṣi sacate*, Mahā. 9.4.
39. *jyotir ahaṃ virajā vipāpmā bhūyāsam ...* Mahā. 20.15-21.
40. Īśa. 16; CU. 1.6.5-6.
41. *tejaḥ yat te rūpaṃ kalyāṇatamaṃ tat te paśyami*, Īśa. 16.
42. *yadādityasya śuklaṃ bhāḥ saivark, atha yan nīlaṃ paraḥ kṛṣṇaṃ tat sāma*, CU. 1.6.5.
43. *pañcemāni mahābhūtāni iti ha smāha vālīśikhāyaniḥ pṛthivī vāyur ākāśam āpo jyotīṃṣīty etāni*, ŚĀ. 7.22.



44. *tad aikṣata bahu syām prajāyeyeti, tat tejo 'srjata, tat teja aikṣata bahu syām prajāyeyeti, tad āpo 'srjata... tā āpa aikṣanta bahvyaḥ syāma prajāyemahīti tā annam asrjanta,* CU. 6.2.3-4.
45. CU. 6.4.1-6.
46. CU. 6.5.1-3.
47. *sa prāṇam asrjata, prāṇāc chraddhām khaṃ vāyur jyotir āpaḥ pṛthivīndriyaṃ manaḥ annam ..., Praśna. 6.4.*
48. *āpo vā annaṃ jyotir annādam, apsu jyotiḥ pratiṣṭhitaḥ, jyotiṣy āpaḥ pratiṣṭhitaḥ tad etad annam anne pratiṣṭhitam, Taitt. 3.8.1.*
49. *yathāmūni trīṇi jyotiṃsy evam imāni puruṣe trīṇi jyotiṃsi...* ŚĀ. 7.3.
50. *agnir vāg bhūtvā mukhaṃ prāviśat vāyuḥ prāṇo bhūtvā nāsikē prāviśat, ādityaś cakṣur bhūtvākṣiṇī prāviśat..., AU. 1.2.4.*
51. BU. 1.5.11-13.
52. Satya Prakash Singh, *Upaniṣadic Symbolism*, Delhi: Meherchand Lachhmandas, 1981, p. 207.
53. CU. 3.18.3-6.
54. *... teja upāssveti. sa yas tejo brahmety upāste tejasvī vai sa tejasvato lokān bhāsvato 'pahatatamaskān abhisidhyati, ..., CU. 7.11.1-2.*
55. *mahān prabhur vai puruṣaḥ sattvasyaīṣa pravartakaḥ/ sunismatām imām prāptim īśāno jyotir avyayaḥ// Śvet. 3.12.*
56. *aṅguṣṭhamātraḥ puruṣo jyotir iva adhūmakāḥ, Kaṭha. 2.1.13.*
57. BU. 4.3.2-7.
58. Mukhopadhyaya, Govindagopal, *Studies in the Upaniṣads*, Calcutta Sanskrit College Research Series No.9, Sanskrit College, Calcutta, 1960, p. 118.
59. *na tatra sūryo bhāti na candratārakam nemā vidyuto bhānti kuto 'yam agniḥ/ tam eva bhāntam anu bhāti sarvaṃ tasya bhāsā sarvaṃ idam vibhāti// Muṇḍ. 2.2.4.*
60. *agniḥ kalā sūryaḥ kalā, candraḥ kalā, vidyut kalā, eṣa vai somya catuṣkalāḥ pādo brahmaṇo jyotiṣmān nāma, CU. 4.7.3.*
61. *atha yad ataḥ paro divo jyotir dīpyate viśvataḥ pṛṣṭheṣv anuttamesūttameṣu lokeṣv idam vāva tad yad idam asminn antaḥ*

*puruṣe jyotiḥ*, CU. 3.13.7.

62. ... *udvayaṃ tamasaspari, jyotiḥ paśyanti uttaram, svaḥ paśyanti uttaram, devaṃ devatrā sūryam aganma jyotir uttamam iti jyotir uttamam iti*, CU. 3.17.7.
63. *atha ya eṣa saṃprasādo 'smāc charīrāt samutthāya paraṃ jyotir upasaṃpadya svena rūpeṇābhiniṣpadyata eṣa ātmeti hovāca*, CU. 8.3.4.
64. *agnihotraṃ sāyaṃ prātar gṛhāṇāṃ niṣkṛtiḥ sviṣṭaṃ suhutaṃ yajñakratūnāṃ prāyaṇaṃ suvargasya lokasya jyotiḥ*, Mahā. 22.1.

### ABBREVIATIONS

AĀ	Aitareya-Āraṇyaka
AB	Aitareya-Brāhmaṇa
AU	Aitareya-Upaniṣad
AV	Atharva-Veda
BU	Bṛhadāraṇyaka-Upaniṣad
CU	Chāndogya-Upaniṣad
Gītā	Śrīmad-bhagavadgītā
Īśa	Īśa-Upaniṣad
Kaṭha	Kaṭha-Upaniṣad
KU	Kauṣītaki-Upaniṣad
Mabh	Mahabhāṣya
Mahā	Mahānārāyaṇa-Upaniṣad
Mait	Maitrāyaṇī-Upaniṣad
Mākā	Māṇḍūkya-Kārikā
Muṇḍ	Muṇḍaka-Upaniṣad
Pā	Pāṇini's Aṣṭādhyāyī
Praśna	Praśna-Upaniṣad
R̥V	R̥gveda
ŚĀ	Śāṅkhāyana-Āraṇyaka
ŚB	Śatapatha-Brāhmaṇa
Ś on Gītā	Śaṅkara on Śrīmad-bhagavadgītā
Śvet	Śvetāśvatara-Upaniṣad
Taitt	Taittirīya-Upaniṣad
TMB	Tāṇḍya-Mahā Brāhmaṇa
VS	Vājasaneyi-Saṃhitā



**K.G AMBIKA**

**TWO UNKNOWN KERALITE  
COMMENTARIES ON KUMĀRASAMBHAVA  
OF KĀLIDĀSA**

Commentaries occupy an important position as far as Sanskrit literature is concerned. They deal with all aspects of knowledge like poetics, grammar and other sciences as well as classical and Vedic literatures. Kerala has produced great commentators. Among them the name of Śankara is sufficient to cite an example. But unluckily, though the contribution of Kerala in this field is of great value, much of it remains unknown. And this field ranges from Vedic studies up to the later Kāvyaś and Nāṭakas, both classical and neo-classical.

*Kumārasambhava* (KS) is one of the greatest poems and it has been appreciated and exalted as one of the five Mahākāvyaś in Sanskrit literature. Since the work got much popularity due to its poetic merit, many commentaries were written on the work throughout India in Sanskrit as well as other vernaculars. Among 44 commentaries available in Sanskrit, at least six of them

are written by Kerala commentators. They are the *Dīpikṣaī* of Dakṣiṇāvartanātha, *Ṭrakāśikā* of Aruṇa-  
grinātha, *Vivaraṇa* of Nārāyaṇa Paṇḍita, *Śīśubodhinī*  
of Sarvajñavanamuni, *Preyaśī* of Kaikkūḷaṅgara Rāma  
Varrier and an untitled commentary of Jayasimhācārya-  
śiṣya. Among these the commentary of Jayasimhācārya-  
śiṣya (JSS) and the *Śīśubodhinī* of Sarvajñavanamuni  
are unpublished.

### Commentary of JSS

A MS of KS (No. 650) is in the collection of manu-  
scripts of the Department of Sanskrit, University of  
Calicut. The script used is Malayalam and the ex-  
tent is complete.<sup>1</sup> The material used is palmleaf of size  
11½ x 1½. Number of total leaves are 111 and lines in a  
leaf are 10 or 11. Condition of MS is good.

Author of the commentary is Jayasimhācāryaśiṣya.  
He belongs to the Deśamaṅgalam family of Tṛpraṅgot  
of Kerala. It is situated on the banks of Bharatapuzha.  
There were three Śrīkaṇṭhas in that family and the au-  
thor was the son of IIIrd Śrīkaṇṭha. Date of the author  
is assumed to be 15th Century A D.

Like the traditional commentators on Sanskrit liter-  
ature JSS had deep knowledge in various fields of liter-  
ature as well as in all Śāstras. In order to substantiate  
his view, the author frequently quotes from other texts  
and passages from earlier works like the *Rāmāyaṇa* and  
*Mahābhārata*, *Hari-purāṇa*,<sup>2</sup> *Bṛhaspati-purāṇa*,<sup>3</sup> *Smṛti*  
of Manu,<sup>4</sup> *Arthaśāstra*<sup>5</sup> of Kauṭilya, *Āśvalāyanagr̥hya-*  
*sūtras*,<sup>6</sup> *Aṣṭādhyāyī*, *Daiva* written by Deva,<sup>7</sup> *Sākaṭā-*  
*yana's* grammar (while explaining the word *āsa*<sup>8</sup>),  
*Nighaṇṭu*,<sup>9</sup> *Amarakośa*, Bhoja's *Nāmamālikā*,

Vaijayantīkośa of Yādavaprakāśa, and other lexical works such as that of Divākara, Keśavasvāmī, Viśvanātha, Halāyudha and Ajaya, *Bhagavadgītā*,<sup>10</sup> *Raghuvamśa*,<sup>11</sup> *Anargharāghava*,<sup>12</sup> etc. The *Siddhayoga-saṅgraha*,<sup>13</sup> a work dealing with *Paśu-vijñāna* is quoted by JSS.

JSS was proficient in *Alaṅkāraśāstra*. Sometimes he only mentions the *alaṅkāras* while sometimes he explains the *alaṅkāras*. Some of such *alaṅkāras* are *Upamā*,<sup>14</sup> *Utprekṣā*,<sup>15</sup> *Vibhāvanā*,<sup>16</sup> *Vyatiṛeka*,<sup>17</sup> *Sandeha*,<sup>18</sup> *Arthāntaranyāsa* and *Samuccaya*.<sup>19</sup> In the *Rativilāpa*, JSS describes ten types of *smaradaśā* quoting from the work *Ratirahasya*.<sup>20</sup>

Little reference is there with regard to works related to *Nāṭya* and *Gīta*. He discusses *tāna*,<sup>21</sup> various *vṛttis*<sup>22</sup> and there is a brief discussion of *Rasa*. He quotes the work *Rājakandarpa* eventhough it is not a popular one, to define the *gīta*<sup>23</sup> and *kaṛaṇa*.<sup>24</sup>

As KS is an epic composed in verse the commentator is naturally compelled to explain the poem verse by verse. JSS also does the same. Occasionally when situation arises, he strings together two or more verses. He follows the *daṇḍānvaya* method of commentary.

### Justification of usages in the original

Some commentators will find fault with the usages of even master-poets like Kālidāsa. But JSS, on the other hand, comes forward on all occasions to justify such usages. Whenever he feels the usual explanation is not enough, he gives meanings of words and sentences and sometimes of the whole *śloka* in the regional language Malayalam.

## JSS - A connoisseur in 'suggestion'

In Sanskrit literature 'suggestion' (*dhvani*) is regarded as the soul of poetry. Kālidāsa has been exalted as the master of suggestion - *dhvanisvāmī*. A commentator who fails to reveal the power of suggestions in the composition of a great poet can hardly be recognised as a worthy commentator. JSS proves to be a good commentator of Kālidāsa as he succeeded admirably in bringing forward the suggestive meaning of a word, compound or verse.

JSS, while commenting on KS, like most of the other ancient commentators, takes note of or gives the meanings of various readings.

## II. Śīsubodhini of Sarvajnavanamuni

A MS of *Śīsubodhinī* was possessed by Sri M.G. Vāzhunnar of Kayyur (North Kerala) and obtained by Dr. N.V.P. Unithiri, presently the Principal Dean of Studies, Sri Sankaracarya University of Sanskrit, Kalady, Kerala. The script used is Malayalam and the extent is only up to 92nd verse of VIIth canto. The material used is palmleaf and size of the leaf are 8" x 1½". Condition of the MS is good.

Author of the commentary is a sage by name Nityāmṛta, disciple of *Puruṣottamavana*. This Nityāmṛta is also known as Sarvajñavanamuni. More details about the author are not known.

In introduction, after offering prayer to the Gods Kṛṣṇa, Sarasvatī, Gaṇeśa, Kumāra and to his preceptor, Sarvajña furnishes the scope and aim of the work.<sup>25</sup>

Each *sarga* begins with a short verse. It gives the number of verses, metre employed and development of the story of the concerned *sarga*.<sup>26</sup>

The *Śīsubodhini* is an exhaustive one. It can be regarded as a typical commentary. It enters into the minute details with extra-ordinary perspicuity of elucidation.

Sarvajña gives the exposition of *pada*, *artha*, *anvaya*, *vākyārtha* and *alaṅkāra* of almost every *śloka* of the text throughout. He shows the correct path whenever there is a dispute.

He also gives critical judgement, grammatical peculiarities and the correct interpretation of the original text. He gives his own independent interpretation whenever he feels necessary as he finds the views of other commentators unsatisfactory. In comparison with others, one will be convinced that this commentary goes certainly one step forward.

Sarvajña, like traditional commentators gives prominence to the elucidation of grammatical aspects. There are lengthy discussions on grammar in several places. Sarvajña points out *alaṅkāras* of almost all the *ślokas*. He is not satisfied with simply the name of the *alaṅkāra*, but he makes discussions on these. Sarvajña gives beautiful explanations to words of suggestive sense enabling the readers to understand the real sense of the poem and to appreciate them.

Sarvajña in his *Śīsubodhinī* takes note of various readings. He sometimes gives the meanings of other readings also.



## REFERENCES

## 1 Beginning :

हरिः श्रीगणपतये नमः। अविघ्नमस्तु।

वाग्मिनो वागधीशाद्याः व्यापाराणामुपक्रमे।

यं प्रणम्य कृतार्थाः स्युः तं प्रणौमि गणेश्वरम्॥

End :

स्नायुन्यास्यनिबद्धवद्ध ....जगतामास्ते प्रसादोन्मुखः॥

इयञ्च भिडिकरिटेरुक्तिः।

Colophon :

इति जयसिंहाचार्यप्रियशिष्येण विरचिते कुमारसम्भवव्याख्याने सप्तमः सर्गः॥

2. KS. VII.51.
3. KS. VII.6.
4. KS. VII.1.
5. KS. V.82.
6. KS. VII.93.
7. KS. V.82.
8. KS. I.34.
9. KS. III.25.
10. KS. VI.67.
11. KS. I.4, V.39.
12. KS. V.47.
13. KS. VI.39.
14. KS. I.21, 23, II.51, IV.34.
15. KS. I.1, 4, 8, 45, II.48, III.25, 29, 49, V.13, 25, 35, VI.47, VII.4.
16. KS. I.30.
17. KS. I.34.
18. KS. I.44.
19. KS. III.58.
20. KS. III.7.
21. KS. I.8.
22. KS. V.79.
23. KS. V.56.
24. KS. VI.40.
25. छन्दोऽलङ्कृतिशब्दशास्त्रनिगमाद्येकैकविस्फोटने  
काव्यं नाम पृथङ् न भाति न पटस्तन्तुव्यपेतो यथा।  
तस्माद्विस्तरभीरुणा श्वलु मया दिङ्मात्रमत्रोच्यते  
तेषां दर्शनमार्गविस्तरजुषां टीका प्रबन्धाध्वनि॥

- 26 त्र्यधिकनवतिश्लोकसन्दर्भितोऽयं  
मुनिगिरिहरगौरीदर्शनैकप्रसङ्गः ।  
विलसति खलु पथ्याववत्रवृत्तप्रपञ्चो  
विपुलरससमेतः सर्गवर्योऽत्र षष्ठः ॥



## **TEXTS AND STUDIES**



# भवभूतिभारती

‘कविभूषण’ श्रीकुमारताताचार्यविरचिता

सम्पादकः

एन्. सि. वि. नरसिंहाचार्यः



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## अनुक्रमणिका

वाचिक कैङ्कर्यम्	119
ग्रन्थारम्भ	133
उत्तररामचरितम्	137
मालतीमाधवम्	149
महावीरचरितम्	155
उपसंहार	160

## वाचिक कैङ्कर्यम्

वृषशिखरिशिखरविलसच्छतमखमणिसुन्दरो हरि पायात्।

योऽजनि भक्तजनाना दुरिताहरणादिव स्वय नील ॥

अङ्ग अभिरूपशेखरा ।

साम्प्रतमिदं यत् भवभूतिभारत्यभिधानो विमर्शग्रन्थः साम्प्रतं सहृदयविदुषा  
करकमलयोरुपहारीक्रियत इति।

बहुभ्यो वत्सरेभ्यः प्राक् मम बन्धु कश्चन बुधो मत्सकाशमभ्युपेत्य,  
आन्ध्रलिप्या लिखितं किञ्चन प्रत्न पुस्तकं प्रदर्श्य “प्रबन्धममुं परिष्कृत्य,  
आन्ध्रभाषायामनूद्य च मह्यं प्रददतु भवन्त । एतदर्थं बहोरेनेहसः बहुत्र प्रयत्यापि  
मम प्रयासः फलेग्रहिता नाविन्दत । अतः प्रार्थये अदः कर्म कृत्वा मां कृतार्थयन्तु ।  
अस्य मुद्रणप्रकाशनादिसविधानकमहं निर्वक्ष्यामि” इति वदन्तः मां निरबध्नन् ।  
मितम्पचमतिरकुशलोऽप्यहं प्रणयप्रसरभङ्गो मां स्म भूदिति ओम् इत्यवोचम् । स  
तु बुधः अधुना कथासु केवलं शिष्यते।

स तु ग्रन्थः, अपर्याप्तव्युत्पत्तिकेन केनचिल्लिखितत्वात् अशुद्धिबहुलोऽलक्षिः ।  
कथमपि तं पर्यष्कार्षम्, आन्ध्र्यामन्ववादिषम् । उदारसुहृदा श्रीमता सि वि  
शेषाचार्याणां साहायकेन प्रकटयकारय च । अधुना संस्कृतभाषामयो मूलग्रन्थः  
प्राकाश्यः नीयते । ‘भवभूतिभारती’ नामकोऽयं प्रबन्धः श्रीवेङ्कटेश्वरविश्व-  
विद्यालयप्राच्यभाषापरिशोधनसमित्या सम्मुदयः प्रकाश्यते।

प्रबन्धस्याऽस्य प्रणेता सुगृहीतनामधेयाः सकलशास्त्रनदीष्णा कविभूषण-  
बिरुदभूषणा कुमारताताचार्यसमाह्वयाः । एते शताधिकग्रन्थकर्तार इत्यशुणवम् ।  
इमे मम ज्येष्ठमातामहा (मातामहज्येष्ठभ्रातरः) । पण्डितमण्डना एते श्रीरामबाणः,  
परमार्थप्रकाशः, सद्धर्ममञ्जरी, तत्त्वपदवी, सद्रूपकप्रशसा इत्यादीन् बहून्  
शास्त्रसारग्रन्थान् व्यरचन् । सुभाषिततरङ्गिणी, गोपालद्वात्रिंशत्, हयग्रीवस्तव,



पादुकान्मुति इत्यादीनि बहूनि स्तवकाव्यानि प्राणैषु । मतत्रयसम्बन्धिव्याख्योप-  
व्याख्यासवलिता भगवद्गीता सुष्ठु सस्कृत्य मनोहर सम्मुदय शास्त्ररसिकेभ्य  
उपायनीकृता । एवमेव श्रीवीराघवीयश्रीभागवतचन्द्रचन्द्रिका-मुनिभावप्रका-  
शिकाख्यव्याख्याद्वयसनाथ श्रीमद्भागवत (दशमस्कन्धमात्र) सम्मुदय विद्वदभ्य  
प्राभृतीकृतम् । तै सस्कारसरलीकृता प्रस्तावनाद्युपस्कृता प्रबन्धा सख्याधिका ।  
तानखिलान्न जानामि । ज्ञातार ज्ञापनसमर्थास्सन्तोऽपि दुर्लभा इति ततो विरमामि ।  
सस्कृतद्राविड्यान्श्रीभाषानिष्णाता एते सस्कृतान्ध्रभाषामयान् ग्रन्थाननेकान् विरचय्य  
व्यतानिषु ।

‘कालस्य च रविचन्द्रौ काव्यस्य च कालिदासभवभूती’ इति गुरुरामकवेर्वचस  
स्मरणमत्र प्राप्तकालम् । कालिदासभवभूती सस्कृतानन्तकाव्याकाशे ध्रुवतारे इव  
शाशुभ्यते । अत्र द्वये विमर्शकप्रवेका — के चन कालिदासपक्षपातिन, इतरे  
भवभूतिपक्षपातिन । “कति चन कालिदास कविताचतुरिमनिकषम्, इतरे भवभूति-  
पातिष्ठन्ते । अह तु श्रव्यकाव्यप्रणयने कालिदास दृश्येषु भवभूति श्रेयास  
निरचैषम्” इति कविभूषणवचन मुदा समुदाहरामि । इत्थ लिखन्तस्ते भवभूते  
वरीयस्त्व प्रत्यज्ञासिषुरिव, त भाव स्थूणान्निखननन्यायेन स्थापयितुमेव एते अत्र  
प्रस्तूयमानप्रबन्ध प्रारेभिरे । कविकुलतिलकेन कालिदासेन ‘उत्तरे रामचरिते  
भवभूतिर्विशिष्यते’ इत्युपश्लोक्तस्य भवभूते, तदीयोत्तररामचरितस्य च विशिष्ट  
स्थान विज्ञायत एव ।

तस्यास्य नाटकस्य विद्यमाना व्याख्यास्सर्वा विच्छायाीकर्तुमलम्भूषणु  
कलाभिधान व्याख्यान कविहृदयबोधननिपुण कविभूषणैर्विरचित बहौ कालात्  
त्राक् आन्ध्रलिप्या मुद्रितमद्यत्वे दुरधिगममिति देवनागरीलिप्या मुद्रित सत्  
अन्विगत्प्रकाशयेत् ।

अत्र ग्रन्थे आमूलचूलमभिव्याप्य वर्तमाना बहवोऽशा निरूपिताः पठितृणा महते  
मोदाय कल्पन्ते । आरम्भे एव ग्रन्थिताना उपोदघातात्मकाना श्लिष्टानामश्लिष्टाना  
विशिष्टाना षोडशश्लोकानामध्ययनमात्रेणापि रचयितृणा भाषाधिकार, शैली,  
माधुरीभावगम्भीरिमा च प्रत्यक्षीभवति । अमीषा पद्यरचनारीतिर्भवभूतिमनुसरति ।  
‘पद्यरचनाचातुरी त भट्टबाणमनुहरतीति अहो अमीषा सौभाग्यगरिमा’

ग्रन्थोपक्रम एव 'काव्यालापाश्च वर्जयेत्' इति बहुश पूर्वपक्षार्थमुदघ्रियमाण कस्याश्चन स्मृतेर्वचन, काव्यस्य अवश्याध्येयत्वबोधकानि श्रुतिपुराणवचनानि बहून्पुन्यस्य, वाचोयुक्तीलौकिकीरपि प्रदर्श्य अनुत्थानप्रतिहत व्यधायि। 'एको रस करुण एव' इति भावभूत वच उपादाय तन्मते नव वा न्यूनाधिका वा रसा न भवन्ति, अपि तु करुण एक एव रस इति कवेरस्य एकरसवादिता निरूपयितुमीहमानाना केषाञ्चन कोविदानाम् अकाण्डताण्डवात्मक मत समूल घ्नन्त तस्य श्लोकस्य समुचित कविहृदयसम्मत भाव सुष्ठु अबबुधन्। नाटकस्य सत उत्तररामचरितस्य विषये करुणरसप्राधान्यवादिता बहीयसीधि वाचोयुक्तिभिर्निरस्य, अस्य करुणविप्रलम्भशृङ्गारपरता नाटकलक्षणानुगुणम् अलङ्कारशास्त्रसम्मत प्रमाणैर्युक्तिभिश्च न्यरूपन्। श्लोकस्यास्य व्याख्यामतिविपुलामेतदर्थमेव व्यररचन्।

प्रसक्तानुप्रसक्त्या अन्तरान्तरा बहवो विस्मयहेतवो विषया प्रत्यपादिषत। प्रथम लक्ष्यग्रन्थानामविर्भाव पश्चादेव लक्षणग्रन्थाना प्रादुर्भाव इति, समस्तशास्त्राणामेषैव रीति, न केवलमलङ्कारशास्त्रस्य, अपि तु शब्दशास्त्रमारभ्य कामशास्त्रपर्यन्तानामेषैव पद्धतिरिति प्रत्यपीपदन् प्रबन्धार।

भवभूतिपारम्यवादिन एते आचार्या — नहि प्रतिज्ञामात्रेण अर्थ सिध्यति, स च सहेतुस्सोदाहरणश्च निरूप्यमाण विद्वज्जनमनोग्राहितामालम्बते इति विदन्तस्तदर्थमीहन्ते स्म। तदीय मालतीमाधवाख्य प्रकरण, महावीरचरितोत्तररामचरिते च नाटके अधिकृत्य तलस्पर्शिविधया विमृशन्त, तत्र पात्रचित्रणकथाघटन-कौशलरसनिर्वहणनिपुणतादीन् बहूनशान् प्रतिपाद्य रूपकत्रयप्राशस्त्य प्रासाधयन्। वीररसप्रधानयो वेणीसहारमहावीरचरितयो तुलनात्मकपरीक्षा विधाय श्लाघ्यमानमपि वेणीसहार बहुविधदोषजुष्ट प्रदर्श्य महावीरचरित सर्वथा श्लाघ्यमिति निशितधिया निरूपण सहृदयानानन्दयेत्। अभिज्ञानशाकुन्तलौत्तररामचरितयोः कविप्रतिभानिकषोपलभूतयो तुलनात्मकपरीक्षाविषये प्रदर्शिता ग्रन्थकर्तृणा प्रज्ञा प्राज्ञान् प्रमोदयति। शाकुन्तले निर्वहणलोपान् निदर्श्य सर्वथा दोषनिर्मुक्तं पुण्यश्लोकचरितानुबन्धि प्रत्यशरसस्यन्दि उत्तमपात्रचित्रणपवित्र मनःक्लेशलवित्र उत्तररामचरित लोकोत्तरमिति प्रातिष्ठिपन्। बहुभिरुदाहरणै विशयशून्यै विशद-विशदैर्विषयविशेषै मनोरमैर्वाङ्मुखैश्च भवभूतेः प्रतिपदप्रत्यक्षाणि प्रोद्धव, वचसामुदारताम्, अर्थगौरव च सम्यक् निरूप्य भवभूतिपारम्य पर्यवास्थापयन्।

एव प्ररोचनायै मया किञ्चिदग्रन्थप्राशस्त्य प्रास्तावि। हृदयालुलोक भावयित्वा  
भवभूतिभारती मोदतामिति विरमामि। भाषादोषान् मदीयव्युत्पत्तिदौस्थ्य-  
दत्रापतितान् सूरयो दयया सूचयन्तु, ताननन्तरपरिष्करणे परिहरिष्यामीति सप्रश्रय  
निवेदयामि।

भवभूतिहृदयजिघ्रा कविभूषणबिरुदभूषणा प्राज्ञा ।  
लोकम्पृणगुणगणमणिभूषणरमणीयसरलशीलास्ते॥

शतसख्याकग्रन्थविनिर्मित्याराद्धकोविदा कृतिन ।  
भवभूतिबाणभट्टावताररूपा कुमारतातार्या ॥

कविभूषणकैङ्कर्यं वाचिक व्यदधामहम्।  
कृतार्थयितुमात्मान, प्रसीदन्तु ततो बुधा ॥

कृतज्ञतानिवेदनम् - हस्तलिखित भवभूतिभारतीनामक ग्रन्थ प्रदाय  
अनुगृहीतवति बन्धौ भ्रातृकल्पे श्री को. रामानुजाचार्ये कृतज्ञभाव बिभर्मि।  
भवभूतिभारत्या ' मुद्रणप्रकाशनादिविषये बहूपकृतवत्सु श्रीवेङ्कटेश्वरविश्व-  
विद्यालय-प्राच्यभाषापरिशोधकसमितिनिर्देशकेषु श्रीमत्सु डा एम्. एस.  
नारायणमूर्तिमहाशयेषु कृतज्ञता निवेदयामि। एव सहायभूतेषु सर्वेष्वपि विद्वत्सु  
कतविद्वर्तिष्ये।

श्रीपदपुरी

१२-३-१९९९

इत्थम्

सहृदयनियोज्य

नरसिहाचार्य

# भवभूतिभारती

‘कविभूषण’ श्रीकुमारताताचार्यः

स जयति रसोदगमे यत्सौकर्यं धुरि बभार विबुधेन्द्र ।  
यत्पद्यालोकवशाद्ब्रह्मन्ति कवयो महानन्दम् ॥ १ ॥

सा जयति विश्वमातु पादाम्भोजादभुव गता गङ्गा ।  
भवति यया कृतरजतस्तम्भालम्बो हरेशचरण ॥ २ ॥

वरशङ्खमकरकच्छपपद्मसमिद्धा जडाप्यभादगङ्गा ।  
श्रीपतिचरणाश्रयणात् पुरुषोत्तमसगति क्व नार्थाय ॥ ३ ॥

अनतिप्रथितवचस्का सन्त्विजसाम्प्रत कवय ।  
स जयति मरन्दधारा वसुधाश्रवणे ववर्ष यो वाणीम् ॥ ४ ॥

कति कति भुवने कवय कवयन्ति न चित्रवर्णनाभङ्ग्या ।  
न हि ते भवभूतिरहो! न हि मणय कौस्तुभ सर्वे ॥ ५ ॥

पदपद्धतिर्गभीरा शुद्धगुणोदारपक्षपातानाम् ।  
हसीना महिलाना गिरा च हृदय सता हरति ॥ ६ ॥

मधुरार्था कविसूक्तिर्मदयति यदि मानस भवे वदत ।  
अतिकृच्छ्रसाधनीये किमस्ति नि श्रेयसेऽपि सुखम् ॥ ७ ॥

शिशिरा निरस्ततापा मदयन्ती मानस च विबुधानाम् ।  
अमृतलहरी कवीश्वरसूक्तिश्च रसैकजीवातु ॥ ८ ॥

कविता वरयति योऽसौ सुभगम्मन्योऽथवास्त्वय नृपशु ।  
कविता वरयति य पुनरेष वरो भवति कविसार्थे ॥ ९ ॥

साकूता सरसगति सालङ्कारा कलावती चतुरा।  
कविता यस्य तु शय्या वनितेव भजत्यय धन्य ॥ १० ॥

जयति मम मित्रधेय वात्स्यश्रीचण्डमारुताचार्य ।  
पण्डितराजत्रस्ता येन त्राताऽर्थचित्रमीमासा ॥ ११ ॥

पणबन्धकेलिविजय पर्यायेणावयो स्थितो जयति।  
गरिमारोपविशेषादभित प्रवणस्तुलाग्रभाग इव ॥ १२ ॥

कर्णेजपस्तु कश्चित्तुदति वहन् निष्ठुर मुखे शूकम्।  
न वयमिममत्र विद्म कि स्यान्मशकोऽथवा पिशुन ॥ १३ ॥

रजसैव दूषयन्तो रूक्षा कटुनादिन खला यदमी।  
रलयोरभेदवादस्तत्सारज्ञैर्बुधैर्जगणे ॥ १४ ॥

सम्भावयामि दुर्भगखलजनवचसो गिरोऽपि भयम्।  
अन्योन्यविरहकातरपदबन्धा यत्कवेर्वाणी ॥ १५ ॥

न वय पदानुशासनरसिका नाप्यर्थशिक्षणप्रवणा ।  
मीमासेमहि जरठा न च वाच, शक्नुम कथ गदितुम् ॥ १६ ॥

## I

अयि सरसवचोविलसितसमुन्मेषपरितोषितसकलसहृदयहृदया महाशया !  
प्रियमित्रमहाभागा! मितप्रेक्षामात्रनिरीक्षितशब्दार्थकतिपया वयमप्युपहराम्भो  
भवाद्विशेष्यो, वैजयन्तीमालधारिणे इव कैटभमथनाय करवीरमाला, कामपि  
दोषाविलापिमामास्माकीना वचनावलीम्। तत्र सादरा भवन्त प्रणयिजनेषु  
निसर्गदक्षिणतया वा, महाकविभारतीगुणनिशमनलोलुपतया वा दोषानुपातमदूषयन्तो  
गुणलवास्कन्द श्लाघमानाश्च प्रोत्साहयेयुर्मादृशो मन्दधिषणानिति  
प्रार्थयामहेतमाम्।

इह खलु जगति पाण्डितपामरनिरन्तरे पामरापेक्षया शास्त्रार्थनिर्णेतृत्वेन पुरुषार्थ-  
साधनपटीयस्त्वेन च पण्डिता एव श्रेयास इति विदितमखिलैरपि। तत एव

तत्स्वरूपयोग्यतां केवलामपि पुरस्कृत्य प्रशस्यन्ते तिर्यग्जातिभ्यो नराः ‘नरत्वं दुर्लभं लोके’, ‘दुर्लभो मानुषो देहः’ इत्यादिभिः। तेषु च परिचिततरभाषापेक्षया गीर्वाणभाषायां निपठितिनः श्रेष्ठाः, यतः सैव भाषान्तराणामाद्यत्वेन मातृतया च द्वीपान्तरनिलयैरास्तिकेतरैरप्युररीक्रियते। तामेनामेव हि उपजीवन्ति भाषान्तराणि। तत्तदभाषानुशासनेषु ‘अनुक्तमन्यदगीर्वाणानुशासनवत्’ इत्यतिदेश एव तत्र प्रथमं निदर्शनम्। तेन हि प्रकृतित्वमस्याः दर्शपूर्णमासादेरिव प्रत्याय्यते, अन्यभाषाणां च विकृतित्वमैन्द्राग्नादेरिव स्फुटम्। अस्याश्चाध्येयत्वं विधिबलप्राप्तम् अध्ययन-विधिविषयाणां निगमानामिदम्भयत्वदर्शनात्। किं च इक्षुभक्षणेन वेतनलाभ एवायं, यन्मधुरतमगीर्वाणभाषाध्ययनस्य विधिवशप्राप्त्यधीनं पुण्यमिति परमोऽयं लाभः।

अस्याश्च लोकवेदधिन्नायाः प्रस्थानद्वयं समुल्लसति लक्ष्यरूपं, लक्षणरूपं चेति। तत्र आद्यप्रस्थानान्तःपातीनि रामायणभारतमालतीमाधवीयादीनि। लक्षण-रूपाणि तु शब्दानुशासनादीनि। तेषां द्वयेषां मध्ये लक्ष्याणां पूर्वत्वमितरेषामुत्तरत्वं च धर्मिग्राहकमानसिद्धम्, यतो लिलक्षयिषितत्वं लक्ष्याणामेवाभ्युपेत्यम्। तथा च भगवान् पतञ्जलिः — “केषां शब्दानाम्? लौकिकानां वौदिकानां च। तत्र लौकिकास्तावत् ‘गौरश्वः पुरुषो हस्ती शकुनिर्मृगो ब्राह्मणः’ इति। वैदिकः खल्वपि ‘शं नो देवीरभिष्टये’<sup>1</sup> इत्यादिना, पूर्वं स्थितानामेव लौकिकवैदिकोभयभेदधिन्नानां शब्दानां लक्षणानुशासनं प्रत्यज्ञासीत्।

तथा वात्स्यायनादिभिरपि स्त्रियः पुमांसो वा लक्षणाभिधानसौकर्यायन निर्मायन्ते। किं तु ततः प्राक् सृष्टा एव लक्ष्यन्ते पद्मिन्यादिभेदेन। तथा अश्वशास्त्रप्रणेतृभिरपि नाशवाः सृज्यन्ते शालिहोत्रादिभिर्लक्षणेन। अपि तु प्राक्सिद्धा एव निर्दिश्यन्ते पृथक्पृथक् छायागन्धगतिस्वरवंशदेशादिभिः।

किं बहुना? अनिदमुदयापि भारती चिद्विदीश्वराणामजानां नित्यानामेव स्वरूपस्थितिप्रवृत्त्यादिकमुपदिशति न तूपादयति। तथा हि — प्रकृतिविषये तावत् ‘अजामेकां लोहितशुक्लकृष्णां बह्वीं प्रजां जनयन्तीं सरूपाम्’<sup>2</sup> इति आत्मविषये ‘अजो ह्येको जुषमाणोऽनुशेते जहात्येनां भुक्तभोगामजोऽन्यः’ इति,

1. ऋग्वेद, 10.9.4.

2. महानारायणोपनिषत्, 8.4.

परमात्मविषये 'न चास्य कश्चिज्जनिता'<sup>3</sup> इति च। तस्माद्दण्डापूपिकया अन्येषां लक्षणग्रन्थानां लक्ष्यविमर्शनैककार्यतया लक्ष्यपूर्वकत्वं सिद्धम्। तत एव च लक्ष्याङ्गत्वमेषामनपह्नवनीयम्। तानि च लक्ष्याणि काव्यनाटकादीन्येव।

केचित्तु लोकव्यवहारेष्वापतितानामेष शब्दानामर्थानां च लक्ष्यत्वाभ्युपगमः परं युक्तः, न काव्यानामिति मन्यन्ते। तदसमञ्जसम्। अभिमत्यवस्थापकमानविरहात्। प्रतिपाद्यते च काव्याङ्गत्वं लक्षणादीनाम् —

“न तच्छास्त्रं न तच्छिल्पं न सा विद्या न सा कला।

जायते यन्न काव्याङ्गमतो भारो महान् कवेः॥” इति।

न च, काव्यानामनादरणीयत्वस्य 'काव्यालापांश्च वर्जयेत्' इति निषेधसिद्धत्वात् तद्विषयत्वमयुक्तं लक्षणानामिति वाच्यम्। अस्याः स्मृतेः “अभिप्रियाणि काव्या विश्वा आचक्षाणा”<sup>4</sup> इति श्रुत्या काव्यप्रणयनावश्यकत्वबोधिन्या विरोधात्,

“श्रुतिस्मृतिपुराणानां विरोधो यत्र दृश्यते।

तत्र श्रौतं प्रमाणं तु तयोर्द्वे स्मृतिर्वरा॥”

इत्यादिना तस्याः प्रामाण्यविरहात्। न च, श्रुतेरस्या एतदर्थकत्वं नाध्यवस्येमेति वाच्यम्।

“काव्यालापाश्च ये केचित् गीतकान्यखिलान्यपि।

शब्दमूर्तिधरस्यैते विष्णोरंशा महात्मनः॥”<sup>5</sup> इति,

“पुराणसंहिताकर्ता भवान्वत्स भविष्यति।”<sup>6</sup> इति,

वसिष्ठपुलस्त्यवरप्रदानलब्धमहिमातिशयस्य भगवतः कृष्णद्वैपायनजनकस्य श्रीपराशरस्य वक्सा —

“स्वरूपरूपविभवगुणकर्माणि शाङ्किर्गणः।

व्याचक्षीत निबध्नीयात् शृणुयाद्विलिखेत् पठेत्॥”

“तं धीरासः कवय उन्नयन्ति” इत्यादिभिश्च तस्याः तदर्थकत्वनिर्णयस्यैव युक्तत्वात्।

3. श्वेतारवातरोपनिषत्, 6.9.

4. ऋग्वेद, 9.57.2.

5. विष्णुपुराणम्, 1.12.85.

6. विष्णुपुराणम्, 1.1.26.

किं च। केन हेतुना वयं काव्यमात्रे परित्याज्यतां निश्चिनुमः? काव्यं हि छन्दोबद्धम्, गद्यरूपं वा कस्यचिद्वर्णनम्। तत्र किं छन्दोबन्धांशे दोषः, उत गद्यांशे? अथ वर्णनांशे? नाद्यः, छन्दोबन्धस्य वेदेष्वपि वर्तमानत्वात्, तस्य तत्त्वापादने वेदस्यापि परित्यागापत्तेः। न द्वितीयः, गामानय, अश्वं बधान इत्यादिवाक्यानामपि तादृशत्वेन सकलव्यवहारोच्छेदप्रसंगात्। अत एव अत्रोभयत्रापि वेदभिन्नत्वविशेषणदानमपि निष्फलम्, वेदभिन्नानां 'मा निषाद प्रतिष्ठां त्वम्'<sup>7</sup> इत्यादीनामपि दोषवैशिष्ट्यापत्तेः। न च तार्तीयिकः, यत्किञ्चित्पदार्थगतस्वभावाभिधानस्य दोषहेतुतायाः क्वचिदप्यनभिधानात्। न च काव्यत्वव्याप्तं त्याज्यत्वम् इति वाच्यम्, गतार्थत्वात्। महाभारतादीनामपि काव्यत्वेनानैकान्त्यात्। तस्य काव्यत्वं च 'भारतः शास्त्रसारोऽयमतः काव्यात्मना कृतः', 'तस्मात् काव्यं भविष्यति', 'अस्य काव्यस्य कवयो न समर्था विशेषणे'<sup>8</sup> इत्यादिना सिद्धम्।

'अनृषिकर्तृकत्वे सति काव्यत्वात्' इति निवेशेऽपि नोत्तरः, अनृषिकर्तृकाणां शास्त्राणामपि हेयत्वापत्तेः। न च काव्यत्वसहकृतस्यैव तस्य हेयतया न दोषप्रसक्तिरिति चिन्त्यम्। काव्यत्वानृषिकर्तृकत्वयोः प्रत्येकमदोषत्वे समुदितयोस्तयोः तत्त्वापत्तिः कथं वा सुवचेति भवनेव विमृशतु। किं च 'नानृषिः कुरुते काव्यम्' इत्यादिवचनैरत्रापि ऋषित्वस्यैवाङ्गीकारात् भागासिद्धिः। तत एवान्येऽपि शङ्कितता दोषाः निरस्ताः। इदं सकलमभिप्रेत्य प्राचीनैः प्रपञ्चितं 'काव्यं यशसेऽर्थकृते' इत्यादिना। अन्यैश्च -

'परिवड्ढइ विण्णाणं संभाविज्जइ जसो विडप्पंदि गुणा'<sup>9</sup>

[परिवर्धते विज्ञानं संभाव्यते यशोऽर्ज्यन्ते गुणाः] इति।

'मीमांस्यं पुनरत्र काव्यममुना सिध्यन्ति कीर्त्यादयो

दुष्काव्यं हि निषेधभागितरथा रामायणादेः क्षतिः।'

इत्यादिना। दुष्काव्यं तु कादम्बर्याद्यसद्विषयम्। जगति काव्यमकाव्यं वा भवतु, यत् सद्विषयं तदादरणीयं यदतथाविधं तन्नेति सार्वत्रिकीयं व्यवस्था। तत एवाऽकाव्यभूतान्यपि वात्स्यायनीयलोकायतजिनदर्शनादीनि नाद्वियन्ते

7. रामायणम्, 1.2 15.

8. महाभारतम्, 1.1.98.

9. सेतुबन्धम्



विपश्चिदभिः। स चापरिग्रह 'अपरिग्रहाच्चात्यन्तमनपेक्षा'<sup>10</sup> इत्यादिना निर्णीतम्। पुण्यश्लोकवर्णनात्मकस्य काव्यस्य दृष्टादृष्टप्रयोजकत्वं निदर्शितम्, यदालङ्कारिका एव वदन्ति 'पुण्यश्लोकस्य चरितमुदाहरणमर्हति', 'नायकगुण-ग्रथिता सूक्तिस्रज सुकृतिनामाकल्पमाकल्पन्ति' इति च विषयगौरवमेव हि काव्यस्य परिग्रहे हेतुः। को वा श्रुतावपि 'त्रिशदस्या जघन योजनानि',<sup>11</sup>

'श्येनेनाभिचरन् यजेत' इत्यादि मन्त्रब्राह्मणार्थवादभागस्य 'तदा विद्वान् पुण्यपापे विधूय निरञ्जन परम साम्यमुपैति', 'यतो वा इमानि भूतानि जायन्ते येन जातानि जीवन्ति, यत्प्रयन्त्यभिसविशन्ति, तद्विजिज्ञासस्व तद् ब्रह्मेति' इति वाक्यानां च अनुमत्तं साम्यं प्रतिजानीयात्। श्रौतत्वादिना साम्यं हि वाङ्मयत्वादिनेव अकिञ्चित्करम्। किं तु वर्तत एव विषयतारतम्यप्रयुक्तो भेद-स्तत्रापीति। तुल्यमिदमितरत्रापि। तथापि कादम्बर्या परिग्रहस्तु इतरगुणप्रयुक्तः। इष्यते हि सर्वेषामपि विधीनामौत्सर्गिकाणां क्वचिदपवादः। तमेव निरूपयाम पद्यद्वयेन -- 'कादम्बरीरसज्ञानामाहारोऽपि न रोचते'

इति प्राग्भिः स्तुता या सा कथं नाम निषिध्यते?

'वैरल्यादिह गद्यकाव्यसरणेरस्याश्च भावैर्नवै-

रास्वाद्वैरुपनेयसम्मदतया वक्रोक्तिमुख्यैरपि।

सन्दर्भेण गिरामगोचरगुणप्रस्तारविस्तारिणा

बाणोच्छिष्टमभूजगत्रयमिति श्लाघ्यैव कादम्बरी॥'

गुणालङ्काररसादीनां, श्रुतिसिद्धत्वविरहिणां केषाञ्चित्पदार्थानां वर्णनमपि परित्याज्यताया किं न हेतुरिति न चोद्यम्, तत्रापि तेषां दर्शनात्। तथा हि -- 'त्रिशदस्या जघन योजनानि'<sup>12</sup> इत्यादिष्वतिशयोक्तिः, 'आ ते गर्भो योनिमेतु पुमान् बाण इवेषुधिम्'<sup>13</sup> इत्यादिषूपमा। इत्थमन्येऽलङ्काराश्च अन्यत्र दृश्यन्ते। 'अम्भस्य पारे भुवनस्य मध्ये नाकस्य पृष्ठे महतो महीयान्' इत्यादौ पृथक्पदत्वरूपमाधुर्यम्, 'मूर्ध्नि पत्युरारोह प्रजया च विराडभव',<sup>14</sup> 'आरोहोरुमुपबर्हस्व बाहु परिष्वजस्व जाया सुमनस्यमान'<sup>15</sup> इत्यादिषु शृङ्गार 'तिस्रः पुर आसन्'

10 ब्रह्मसूत्रम्, 2.2.17

11 काठकसंहिता, 8.17

12 काठकसंहिता, 8.17

13 एकाग्निक्वाण्डम्, 1.13.9

14 एकाग्निक्वाण्डम्, 1.6.5

15 एकाग्निक्वाण्डम्, 1.12.6

इत्यादिषु वीरादयश्च बहुलमुपलभ्यन्ते। किं च, श्रुतिः ‘रसो वै सः रसं ह्येवायं लब्ध्वानन्दी भवति’<sup>16</sup> इति जीवात्मनो रसशब्दवाच्यपरमात्मसंसर्गेण परमानन्दं प्रतिपादयति। तथामी च रसमेकमेव असंलक्ष्यक्रमव्यङ्ग्यतया सर्वकाव्यवर्तिनं प्राणमभिदधते। ततो वेदान्तिन इव आलङ्कारिका अपि रसग्रहणयोग्यतयैव व्युत्पत्तेः पूर्तिमङ्गीकुर्वन्तो वाङ्मयानां रसैकतानतां प्रतिजानते इति, सर्वत्र साम्ये सति को वा दोषहेतुरत्र परमध्यक्षितः श्रोत्रियपुत्रेणेति न वयं विद्मः।  
इत्यलमचतुरकलहकूलङ्कषवचनरचनाकौतूहलेन महाकविभारतीरसास्वाद-  
कौतुकाकुलितचेतसां सचेतसां वैरस्याधानेन।

इत्थं रसैकजीवितानां काव्यानां प्रबन्धार एव महाकवयः। प्रपञ्चितमिदमभिनवगुप्ताचार्येण --

“सरस्वती स्वादु तदर्थवस्तु निरस्यन्दमाना महतां कवीनाम्।

अलोकसामान्यमभिव्यनक्ति परिस्फुरन्तं प्रतिभाविशेषम्॥”<sup>17</sup> इति।

सूत्रवृत्तौ अयं च कविशब्दः ‘कौति शब्दायते विमृशति रसभावान्’ इति व्युत्पत्त्या रसिकरञ्जनक्षमशब्दार्थप्रयोक्तार्यङ्गीक्रियते। तदुत्तरष्यजन्तनिष्पन्नः काव्यशब्दश्च शब्दार्थयोः गुणालङ्कारतरङ्गितयोरसहचरितदोषयो रसप्रधान-  
योर्वर्तते।

अत्र के चित् ‘काव्यं श्रुतम् अर्थो न ज्ञातः, काव्यादर्थोऽवगम्यते’ इत्यादि विश्वजनीनव्यवहारेण शब्दमात्रे काव्यव्यवहारमनुरुन्धानाः “रमणीयार्थप्रतिपादकशब्दः काव्यम्” इति प्रणयन्ति लक्षणम्। तेषां “तददोषौ शब्दार्थौ सगुणौ” इत्यादयः प्रचीनालङ्कारिकोक्तयो विरुध्यन्ते।

किं च काव्याङ्गभूतानां गुणानामलङ्काराणां दोषाणां च शब्दार्थयोर्द्वयोरेव आश्रयत्वाङ्गीकारात्, उभयोरयुतसिद्धत्वात्, काव्यज्ञकाव्याध्यायिप्रभृतिव्यवहारानामुभयविषयत्वदर्शनात् भेदव्यवहारस्य लाक्षणिकत्वेन उपपत्तेश्च सिद्धं शब्दार्थयुगलस्यैव काव्यत्वम्। तदेतत् सम्यग्विवेचितमस्मत्सुहृदा कविकुल-  
शिरोमणिना पण्डितचण्डमारुताचार्येण चित्रमीमांसाविवरणे।

6. तैत्तिरीयोपनिषत् 2.7.

7. ध्वन्यालोक, 1.6.

तथाविधकवितासमुन्मेषे च शक्तिव्युत्पत्त्यभ्यासानां हेतुत्वमुक्तं प्राग्भि-  
रालङ्कारिकैः --

“शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात्।

काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुदभवे॥”<sup>18</sup> इति।

अत्र लोकशास्त्राद्यवलोकनजन्या निपुणतेति व्युत्पत्तिरुच्यते। ‘त्रितयमिदं  
व्याप्रियते शक्तिर्व्युत्पत्तिरभ्यासः’ इत्यादिना अनेकैरालङ्कारिकैस्तत्स्थाने  
व्युत्पत्तेरेव कथनात्, स्वयमपि तथा व्याख्यानाच्च। अत्रापि कति चित् प्रतिभापर-  
पर्यायां शक्तिमेव कवितासमुल्लासकारणमामनन्तः तदितरयोस्तद्विशेषोपाधान-  
मात्रमेव कार्यं वर्णयन्ति।

प्राञ्चस्तु - ‘हेतुः न तु हेतवः’ इति समुदितानामेव तेषां कारणत्वं न तु  
व्यस्तानामवोचन्। केवलकवितौत्पत्तिहेतुत्वस्य शक्तावङ्गीकारेऽपि चारुतम-  
काव्यस्यैव लिलक्षयिषितत्वात् तस्योत्पादने त्रयाणामेव तेषां कार्यकारित्वं  
निश्चिनुमः, इतरथा चारुताविरहापातात्। तदैव तयोर्द्वयोरर्थवत्त्वं च। इदमेव  
सूचितं काव्यालङ्कारे --

“तस्यासारनिरासात्सारग्रहणाच्च चारुणः करणे।

त्रितयमिदं व्याप्रियते शक्तिर्व्युत्पत्तिरभ्यासः॥”<sup>19</sup> इति।

शक्त्यादित्रितयस्य लक्षणं तत्रैव --

“मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयस्य

अविलष्टानि पदानि च विभान्ति यस्यामसौ शक्तिः।”<sup>20</sup>

अत्र सुसमाधिनीत्यनेन “अवहितं हि चित्तम् अर्थान् पश्यति”<sup>21</sup> इति वामनोक्तं  
विवक्षितम्। सदैति “रात्रियामस्तुरीयः कालः”<sup>22</sup> इतीदमसमग्रशक्तिविषयकं  
व्यवस्थापितम्। अनेकधा विस्फुरणोक्त्या ‘प्रज्ञा नवनबोन्मेषशालिनी प्रतिभा  
मता’ इत्युक्तं प्रत्यभिज्ञापितम्। अविलष्टानि प्रसादसुभगानीत्यर्थः। व्युत्पत्तिः --

18. काव्यप्रकाशः, 1.3.

19. रुद्रटलङ्कारः, 1.24.

20. रुद्रटलङ्कारः, 1.15.

21. काव्यालङ्कारसूत्रवृत्तिः, 1.3.17.

22. काव्यालङ्कारसूत्रम्, 1.3.20.

“छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात्।  
युक्तायुक्तविवेको व्युत्पत्तरियं समासेन।”<sup>23</sup>  
“विस्तरतस्तु किमन्यत् तत् इह वाच्यं न वाचकं लोके।  
न भवति यत्काव्याङ्गं सर्वज्ञत्वं ततोऽन्यैषा॥”<sup>24</sup> इति।

अत्र समासविस्तरशब्दाभ्यां व्युत्पत्तेर्दशाविशेषौ प्रतिपद्येते। वाच्यवाचकयोः  
यस्य कस्यापि काव्याङ्गत्वविरहप्रतिक्षेपेण ‘न तच्छास्त्रं न तच्छिल्पम्’ इत्यादिकं  
प्रमाणीकृतम्। अभ्यासश्च —

“अधिगतसकलज्ञेयः सुकवेस्सुजनस्य सन्निधौ नियतम्।  
नक्तंदिवमभ्यस्येदभियुक्तः शक्तिमान् काव्यम्॥”<sup>25</sup> इत्युक्तः।

अत्र विशेषास्तु क्षेमेन्द्रेण कविकण्ठाभरणे —  
“तत्राकवेः कवित्वाप्तिः, शिक्षा प्राप्तगिरः कवेः।  
चमत्कृतिश्च शिक्षाप्तौ, गुणदोषोदगतिस्ततः।  
पश्चात्परिचयप्राप्तिः - इतीमे पञ्च सन्धयः॥”<sup>26</sup>

इत्यादिना भूयसा ग्रन्थेन विवृताः। इत्थं निरुक्तलक्षणानां शक्तिव्युत्पत्त्यभ्यासानां  
वैचित्र्यवशेनैकापि भारती तत्तत्प्रदेशात्प्रवहन्ती प्रवर्तयति भिन्नभिन्नरूपामात्मीय-  
वैखरीम्, अभिन्नापि हि वर्षधारा तत्तत्प्रदेशसंसर्गमहिम्ना नानाप्रकारा परिणमति।  
एकैव हि विधातुः सृष्टिचातुरी तत्तत्कर्मोपाधिवशेन प्रतिव्यक्ति विभेदवती दृश्यते।  
यथोक्तसामग्रीसमग्रीकरणपूर्वकं विदग्धजनहृदयङ्गमानि वाङ्मयानि प्रणयन्तः पुरा  
कालिदासभवभूतिप्रभृतयः कवयः परश्शतमासन्, येषामेव प्रबन्धाः रसनाडिन्धमाः  
प्रपञ्चस्य, यैरेव कलिहतककीटानिष्कोषणवीतसारापि जगतीयमद्यापि सरसता-  
माविष्करोति। मूकप्रायेऽपि जगति यैरेव साम्प्रतमप्युन्मेषयन्तस्सुभाषितानि  
केचिदापादायन्त्यास्माकीनयोः श्रवसोरमृतपारणाम्। य एव जीवितं जगतः।  
प्रसाधनं प्रतिभायाः। कर्मणं काव्यशिल्पस्य। प्रतिष्ठा व्युत्पत्तेः। परिष्कारो  
गोष्ठीबन्धानाम्। निकषोपलः शौण्डीर्यहिम्नः। इयुक्ता वैदग्ध्यस्य। रोहणशैलो  
गुणमणीनाम्। अञ्जनममलिनं प्रसाधनं प्रज्ञानयनस्य। वसन्तमासो विभ्रमपादपस्य।

23 रुद्रालङ्कार, 1.18.

24 रुद्रालङ्कार, 1.19.

25. रुद्रालङ्कार, 1.20.

26. कविकण्ठाभरणम्

मूलकन्दो नीतिवल्लरीणाम्। कुसुमस्तबकः सुभगतालतायाः। निषद्या विद्यानाम्। संवननं सरस्वत्याः। मूलशिलानिवेशो लोकव्यवहारमहाप्रासादस्य। शङ्कुला दुःशीलताशालीनाम्। परशुदौर्भाग्यदुमस्य। अपि च। यदनुभवेनाधुनापि परवशान्तरङ्गाः सुधामपि विधुन्वन्तः, ललनाधरमप्यधरयन्तः खादिरसारखण्डमपि खण्डयन्तो विहरन्ति केचन रसिकसार्वभौमाः। यदीयसंशीलनरसज्ञस्य कस्यचिदयं व्याहारः —

“सुभाषितरसास्वादलहरी यदि लभ्यते।

अलं हारैः किमाहारैर्विहारैरपि सुभ्रवाम्॥” इति।

यत्परिशीलनाभावे च विद्वानपि जड इव, चक्षुष्मानपि अन्ध इव, सचेतनोऽप्यचेतन इव, चेष्टमानोऽपि विकल इव करणैः, जीवन्नपि मृत इव, शृण्वन्नपि बधिर इव, सदुपदेशेषु जागरूकोऽपि ग्रामीण इव जन्तुस्सम्पद्यते जनः। किं च। यद्विभ्रमैरनाकृष्टमानसो विनापि शृङ्गसङ्गं वहति पशुव्यवहारम्। दंष्ट्रारहितोऽपि भीषयत्याशीविष इव सचेतसः। पाशदण्डाभ्यामन्तरेणैव काल इव सहृदयानुद्वेजयति। यः खलु विदधाति जडताया अपि जाड्याचार्यकम्। उपदिशति काठिन्यस्यापि कठिनताम्। निरूपयत्यालस्यायापि अलसतोपदेशम्। शिक्षयति कुटिलताया अपि कौटिल्यम्। ग्राहयति निखिंशमपि निखिंशताम्। अपि च। यो वहन्मन्दरगिरिशिखरादिव कार्कश्यं, निशान्तप्रदीपेभ्य इव निस्स्नेहताम्, फणिभ्य इव द्विजिह्वताम्, कर्कटेभ्य इव तिर्यग्गतिशीलताम्, बडबानलादिव अखिलजीवनग्रसनगृध्नुताम्, कमठपृष्ठादिव निष्ठुरताम्, अजगरेभ्य इव तन्द्रालुताम्, रासभेभ्य इव रूक्षविराविताम्, कपिकुलादिव चपलताम् निर्वहति सर्वाभङ्गल-विभ्रमसौधतामात्मनः।

किं च। यस्तीक्ष्णदृष्टिरपि न पश्यति महदपि रन्ध्रमात्मनः। धृष्टोऽपि न समर्थयति परलोकाक्रमणनैपुणम्। साहसिकोऽपि बिभेति सदसि व्यवहारेभ्यः। चपलोऽपि प्रकाशयति स्थैर्यं परदूषणे। जनुषान्धोऽपि दिव्यदृष्टिः परदूषणपरिशीलने। अपि च। यस्य मौनमज्ञानेन, मुखरता सज्जनपरिवादकुतुकेन, सत्क्रियोपक्रमो दम्भेन, परानुवर्तनमगतिकतया, उपशमः स्वपराक्रमवैकल्येन। किं च। सदुच्छेदकर-स्तपनोऽपि सत्पथात् प्रच्युतो न पुनरुदयमेति। कुटिलः कलङ्की जडोऽपि न बध्नाति कुवलयामोदसन्धानरसिकताम्। घूक इव सूर्यालोकविमुखोऽपि क्वचिदपि न पक्षपाती। कटुरटनशीलोऽपि विषमदृष्टिरपि आत्मघोषप्रतीतोऽपि काक

इव न दर्शयात् बन्धुमत्रताम् । कर्कशदण्डोऽपि भङ्गगुरगुणोऽपि पङ्ककाश्रयाऽपि पद्मवत् न सरसालिश्रिय पुष्पाति । क्षिप्तोऽपि धूलिरिव आराहति लघु महीयसामपि शिरासि । आकालिकप्रसवोदगम इव रमणीयोऽप्युद्वेजयति । अपि च यम् अनिमित्तमिव विवाहकर्मणि, पुरश्शुक्रमिव यात्रोत्सवे, चण्डालदर्शनमिव अध्वरो-पक्रम शिवारुतमिव शान्तिकर्मणि सम्भावयन्ति सुजना । महापातकाध्यवसायस्येव यस्य सकृत्स्मरणमपि परिहर्तव्यपक्षे सुधियाम् ।

इत्थमशेष भुवनमेव आत्मान्वयव्यतिरेकाभ्या निम्नोन्नतयन्तीना सुदृशा-मधिहृदय प्रकाशमानाना सुवृत्तोज्ज्वलशिशिरमसृणाना सूक्तिमुक्तालताना निर्मातारा भुवनैकभूषणा महनीयपुण्यजन्मान सम्प्रति विरलप्रचारा एवेति कलि-कालमहिमानमनुसन्दधानाना समनुशोचन्तो मुहु स्मरणीयविभवता सुभाषिताव-तारस्य दहत्यमाना अपि दिवानिशम् अधरीकृतान्यकरणीयवेयग्र्याभि साम्प्रतिक-गीर्वाणभागीवशमस्मरणदावानलज्वालाभि न पारयामस्तत्कल्पाना कषाञ्चिदपि नाम अत्यन्ताभाव धीर प्रतिज्ञातुम्, यदुन्मिषन्ति क्वचन कचिदस्मत्प्रियमित्र-श्रीमहामहिम-श्रीमद्वज्रिमहाराज्ञीप्रियतम-श्रीकेरलवर्मपर्पराजप्रमुखा सङ्ख्या-वन्त ये पुनरधुनाऽपि द्रवयन्ति दूषदमपि निजवाग्विलाससुधारसप्रवर्षणेन ।

तथापीदानीन्तनेभ्य प्राचीनाना श्रेयस्त्वे तत्प्रोत्साहकास्तदानान्तना राजान एव निदानम्, ये खलु भागधेयविवर्ता भुवनस्येव भारत्या अपि, अस्तम्भा अपि ये सुचरिताधारस्तम्भायिता, यत कुमुदिन्य इव विद्या अपि राजपरिग्रहमन्तरेण नोन्मिषन्ति ।

## II

तादृशामेषा कवीना धारानगरमध्यषूषो विदर्भनाथस्य श्रीभोजभूपालस्य सदसि योगपद्मेनावस्थिति प्रतिपादयन्ति भोजप्रबन्धकारादय । तत्तु विरुध्यते केषाञ्चिदधुनातनाना निर्णयेन । तथाहि — वामनाचार्य काव्यप्रकाशव्याख्या-प्रस्तावनाया भोजराजस्य क्रिस्तषण्णवत्युत्तरनवशततमवत्सरादारभ्य एकपञ्चाश-दुत्तरसहस्रतमवत्सरपर्यन्तमवस्थानमवदत् । मध्यकालस्तु पञ्चपञ्चाशद्वत्सरा भवन्ति । ततोऽयम् --

“पञ्चाशत्पञ्चवर्षाणि सप्तमासा दिनत्रयम् ।

भोजराजन भोक्तव्यस्सगौडो दक्षिणापथ ॥”

इति पद्यमनुसृत्यैव इत्थं प्रतिपादयतीति सम्भावयामः। तदनुसारेऽपि जन्मादिराज्य-  
प्राप्तिकालसंख्या न ज्ञायते। यथोक्तकालादधिकतया सप्तमासा दिनत्रयं च  
मेलनीयमापतति। महोपाध्यायपण्डितदुर्गाप्रसाद-काशिनाथशर्मभ्यां राज-  
शेखरजीवनकालस्य क्रैस्तव-चतुरशीत्युत्तराष्टशततमवत्सरादानन्तर्यमेकोन-  
षष्ट्यधिकनवशततमवत्सरात् प्रचीनत्वमपि प्रपञ्च्यते। स च राजशेखरः —

“सरस्वतीव कर्णाटी विजयाङ्का जयत्यसौ।

या वैदर्भीगिरां वासः कालिदासादनन्तरम्॥

त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः।

माघेनेव च माघेन कम्पः कस्य न जायते॥

----- समो बाणमयूरयोः॥

बभूव वल्मीकभवः कविः पुरा ततः प्रपेदे भुवि भर्तृमेण्ठताम्।

स्थितः पुनर्यो भवभूतिरेख्या स वर्तते सम्प्रति राजशेखरः॥”

इति चाभ्यधत्त। अत्रान्तिमो बालरामायणे, अन्ये तु श्लोकाः शाङ्गधरपद्धति-  
सूक्तिमुक्तावली-सुभाषितहारावलीषु न्यबन्धिषत। अस्यैव बालरामायणादि-  
प्रणेतृत्वस्य महेन्द्रपालगुरुत्वस्य च प्रतिपादनात् नान्यो भवितुमर्हति। तेनास्य  
भवभूत्यादिभ्यः पाश्चात्यत्वं वाच्यम्। अभ्युपगमे च ९९६ वत्सरादनन्तरस्य  
भोजस्य सभां, ८८४ वत्सरे स्थितवतोऽपि प्राचीना इमे केन विधिना नीता  
इति विवेचनीयम्। स च भोजः सरस्वतीकण्ठाभरणे राजशेखरश्लोकानुदाहरतीति  
तस्मादस्य अर्वाचीनताभ्युपेत्या।

अत्र कथमस्तु निर्णयः? ते हि कवयो न कुत्रापि आत्मप्रबन्धेषु निजकालादिकं  
प्रख्यापयन्ति। तत्र तेषामिदम्प्रकटनस्य अनुपयोगित्वनिश्चय एव कारणम्। तथा  
सति प्रत्यक्षानुमानयोरविषये विकल्पकल्पनापराहताप्तप्रामाण्ये चिरातीतेऽत्र कथं  
निर्णय इति सचेतस एव विमृशन्तु। युगान्तरेऽपि भोजपदस्य विदर्भेश्वरेषु  
व्यवहारदर्शनात् विदर्भाभिजनास्सर्वेऽपि राजानो भोज इति तत्संज्ञाविषयव्यक्ति-  
भेदाङ्गीकारेऽपि कालिदासभवभूत्यादीनामभेदग्रहकत्वात् कथं समानकालि-  
कत्वमिति विशये न कोऽपि परिच्छेदः। भोजप्रबन्धादीनां केषाञ्चिदप्रामाण्यनिर्णयेन

परेषां प्रामाण्याभ्युपगमेन च समाधेयमिति चेत् विनिगमनाविरहिते कस्याप्रामाण्यं, कस्य वा प्रमाणतां स्वैरं वयमूरीकुर्मः।

तस्य कालिदासस्य ग्रामादिकं विशिष्य न ज्ञायते। यतो नायमपि कुत्रापि तत्प्रकटयति निजग्रन्थे। के चन तस्य मेधाविरुद्ध इति नाम वर्णयन्ति। दण्डिनं तु क्षीरनदीतीरस्थलाडपुराग्रहाराभिजनं प्रतिपादयन्ति। मल्लिकामारुतप्रकरणदर्शिनः अपरे तूहण्डनामानमधुनातनं प्राचीनदण्ड्यपेक्षया भिन्नमुदाहरन्ति। वचनपरि-  
पाटयादिभिः कथञ्चिन्निर्णयाभिसन्धिस्तु व्यभिचरितफलस्साहसिकैकसुलभश्च। यदेकस्यैव कवेः कालभेदात् विषयभेदात् अभ्यासभेदाच्च भिन्नरूपा भवति वाणी निपुणेतरस्याऽपि। सत्येवं वश्यवचसां तेषां का खलु वार्ता रीतेरन्यथाकरणे। वयमपि तावत् भिन्नभिन्नप्रकारां तत्तद्विषयवशेन वचनधारामुदञ्चयन्तो हि लक्ष्यामहे। तथा च प्रत्यपादयन् श्रीमद्वेदान्ताचार्यकविकथककण्ठीरवाः —

“गौडवैदर्भपाञ्चालमालाकारां सरस्वतीम्।

यस्य नित्यं प्रशंसन्ति सन्तः सौरभवेदिनः॥” इति।

अतो वर्णसङ्घातात्मकेषु वाक्येषु मृदुकठिनेष्वनृद्वीषत्कठिनवर्णसंयोगविभवेन शाब्दरीतेर्व्यत्यसने सुलभे कथमैकरूप्यमेककविनिबद्धशब्दरीतेः प्रतिज्ञातुं शक्यते। अर्थशैली च द्राक्षानालिकेरादीनां पाकानामर्थप्रत्यायनप्रकाराणां व्यत्यसने कथं स्फुटीभवत्यस्येयमिति। वर्णनप्रकारश्च बहूनामेकरूपो दृश्यते। किं च, अन्य-  
च्छायायोनिषु अन्यच्छायापत्त्या निर्णयदवीयस्त्वं हि नोपदेश्यम्। अपि च, आलङ्कारिका हि दण्डयादयः तत्तज्जात्युदाहरणप्रकरणेषु तत्तत्प्रकारविशिष्टान् श्लोकानुदाहरन्त्यात्मीयानेव। तत्र एककविकर्तृकत्वस्फूर्तेरभ्युपगमे कथं शैली-  
भेदस्य कर्तृभेदापादकत्वम्? अन्यप्रणीतत्वस्फूर्तौ च विरोधः। तस्मात् केषाञ्चिदत-  
दर्हाणामात्मनि मुधापरीक्षकत्वाभिनयमात्रमेव मन्यामहे शैलीभेदप्रयुक्तकर्तृ-  
भेदपरिकल्पनाटोपम्।

अनेन कालिदासादिभेदवादिनोऽपि विचारिताः। यद्यस्त्येव भेदशैलीनां यमव-  
लम्ब्यैव भवतोऽपि शक्त्यादित्रयतारतम्यात् कविप्रस्थानभेदवाद्दशभेदे, यश्च  
“अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम्”<sup>1</sup> इत्यादिना प्रकाशितः काव्यादर्शो  
इति। तर्हि सम्भावयामस्तादृशो भावकान्, येषाम्—



“तदभेदास्तु न शक्यन्ते वक्तुं प्रतिकवि स्थिताः।

इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत्।

अथापि न तदाख्यातुं सरस्वत्यापि शक्यते॥”<sup>2</sup>

इति विमर्शकैरपि केवलात्मसाक्षिकतया उपन्यस्तस्य सुसूक्ष्मस्यापि प्रकाशने धीरता, वयमप्यात्मसाक्षिकतयैव भेदं निश्चिनुमः, येन तान् भिन्नानभिदध्मः इति चेत् वयमपि तेनैवानुभवेन अभिन्नान् वदामः, तादृशानिरूपणक्षमताराहित्यादेव भवादृशामैक्यानुभव इति चेत्, कृतमतःपरं सरसवादगोष्ठीबहिष्ठैर्व्याहारैरिति निसर्गदक्षिणा विरमामः।

ऐतिह्यानां क्वचिन्मिथ्यात्वं, क्वचित्सत्यत्वं च शास्त्रस्थैरभ्युपगम्यते। किं च बाधकाभावे ज्ञानसामान्यस्य याथार्थ्यमभ्युपयन्ति विद्वांसः। ततो यादृशामितरैः प्रतिष्ठितप्रामाण्यैर्वचनैर्न विसंवादः तादृशमेव सत्यत्वम् अतथाविधानां मिथ्यात्वमपि वाच्यम्।

प्रकृतो हि भवभूतिर्महाकविरात्मगतं किमपि वृत्तमात्मप्रबन्धेषु प्रकाशयति, यथा — “अस्ति दक्षिणापथे पद्मपुरं नाम नगरम्। तत्र ब्राह्मणाः केचित् तैत्तिरीयाः पङ्क्तिपावनाः काश्यपाः पञ्चाग्नयः सोमपीथिनो धृतव्रताः उदुम्बरनामानः प्रतिवसन्ति। तदामुष्यायणस्य तत्रभवतो भट्टगोपालस्य पौत्रः पवित्रकीर्त्तनीलकण्ठस्य पुत्रः श्रीकण्ठपदलाञ्छनः पदवाक्यप्रमाणज्ञो भवभूतिर्नाम जातूकर्णीपुत्रः”<sup>3</sup> इति।

अत्र दक्षिणापथः आ वैदर्भदेशादानन्दिदुर्गं वर्तमानो भूभागः यत्सम्बन्धेन वैदर्भी दाक्षिणात्यरीतिरुच्यते। तथा च काव्यादर्शे “अतो नैनमनुप्रासं दाक्षिणात्याः प्रयुज्यते”<sup>4</sup> इति। पद्मपुरस्य अधुना कथं व्यवहार इति न विद्यः। ब्राह्मणाः ब्रह्मणोऽपत्यानि पुमांसः विप्रजातिभवाः। न च ब्रह्मज्ञत्वमेव तत्पदप्रवृत्तिनिमित्तं वदन्तीति वाच्यम्, इतरथा “ब्राह्मो जातौ”<sup>5</sup> इति टिलोपप्रसङ्गात्। तित्तिरिणा प्रोक्तमधीयते तैत्तिरीया याजुषाः। “तित्तिरिवरतन्तुखण्डिकोखाच्छण्”<sup>6</sup> इति

2. काव्यादर्श, 1.101.102.

3. मालगीमथ्वम्, प्रस्तावना.

4. काव्यादर्श, 1.60.

5. अष्टाध्यायी, 6.4.171.

6. अष्टाध्यायी, 4.3.102.

कौशिकेषु (शैषिकेषु ?) “आमुष्यायणामुष्यपुत्रिकामुष्यकुलिकेति च”<sup>7</sup> इति षष्ठ्या अलुगिति च साधुः। भवभूतिर्नाम तथा प्रसिद्धः। “साम्बा पुनातु भवभूतिपवित्रमूर्तिः” इति पद्यप्रणयनात् अस्य तथा पौरुषसंज्ञा, द्वादशेऽहनि पित्रा वितीर्णा तु श्रीकण्ठ इति। तथा च श्रीकण्ठ इति पदं लाञ्छनं इतरव्यावर्तकं यस्येति केचिदव्याचक्षते।

अयं च आ बाल्यात् ज्ञाननिधेर्योगिनोऽध्यग्रीष्ट वेदवेदाङ्गानीति ज्ञायते।  
तथा हि—

“यद्वेदाध्ययनं तथोपनिषदां सांख्यस्य योगस्य च  
ज्ञानं तत्कथनेन किं न हि ततः कश्चिदगुणो नाटके॥<sup>8</sup>  
श्रेष्ठः परमहंसानां महर्षीणामिवाऽङ्गिराः।  
यथार्थनामा भगवान् यस्य ज्ञाननिधिर्गुरुः॥”<sup>9</sup> इति।

अत्र प्रतिपादितं ज्ञाननिधेः गुरुत्वमन्यतमाध्यापनमात्रेण चरितार्थमिति न वाच्यम्,  
गुर्वन्तरसदभावे तस्याप्यस्येव प्रकाशनस्य सम्भाव्यत्वात्। कथनाभाव एव  
गुर्वन्तराभावं साधयति। तथाचान्ये प्रतिपादयन्ति। तथा रसगङ्गाधरे —

“श्रीमज्ज्ञानेन्द्रभिक्षोरधिगतसकलाद्वैतविद्याप्रपञ्चः  
काणादीराक्षपादीरपि गहनगिरो यो महेन्द्रादवेदीत।  
देवादेवाध्यगीष्ट स्मरहरनगरे शासनं जैमिनीयं  
शेषाङ्कप्राप्तशेषामलभणितिरभूत्सर्वविद्याधरो यः॥”<sup>10</sup> इति।

### III

अस्य च कवेः प्रबन्धाः — महावीरचरितम्, उत्तररामचरितम्, मालतीमाधव-  
चरणम् — इतीमे समुपलभ्यन्ते। इतोऽप्यन्ये केऽपि प्रणीता, न वेति नेशमहे  
च्येतुम्। एतेषु च मालतीमाधवप्रकरणं शृङ्गाररसप्रधानमिति अविवादम्।

शार्तिकम्, 3878, 3879.

मालतीमाधवम्, 1-10.

महावीरचरितम्, 1.6.

रसगङ्गाधरः, 1.2.

वीरचरितस्य वीरप्रधानता 'अप्राकृतेषु पात्रेषु यत्र वीरः स्थितो रसः'<sup>1</sup> इति कविनैव विशदीकृता।

उत्तरचरितं तु केचित्सहृदयाः करुणरसप्रधानमिच्छन्ति, वर्णयन्ति च तत्राऽर्थे कामप्युपपत्तिम्, प्रतीयमानाया रतेः शोकपोषकमात्रतया विश्रान्तेः स्थायिभाव-त्वाभावात्, तत्पोषितस्य शोकस्यैव स्थायितयावस्थानात् करुणप्रधानत्वम्। नट्येकान्तविस्रब्धां साध्वीं कठोरगर्भां जीवितनिर्विशेषां देवीमतिवेलमुपलाल्य ऋतेऽपराधात् अरण्ये त्यक्तवतः श्रीरामभद्रस्य हृदये शोकादन्येन प्रतिष्ठा लब्धुं शक्या। एतेन अजीवित्वनिश्चये सत्येव करुण इति नियमो निरस्तः। तदभावेऽपि तस्यौचित्यप्राप्तेरुक्तत्वात्। प्रवासविप्रलम्भादेस्तु स विषयः यत्र भाविसम्प्रयोगनिश्चयोऽस्ति। अत एव सत्यपि प्रमीतत्वनिश्चये चन्द्रापीडं प्रति महाश्वेतावाक्येषु विप्रलम्भ इत्युपगमः।

अथ यदि करुणः प्रधानम्, स कथं पुत्रादिविषयकरुणापेक्षया हृद्यतायां दूरं भिन्नोऽनुभूयते इति चेत्, रतिपरिपोषितत्वात्, तदव्यञ्जकसामग्रीव्यङ्ग्यत्वाच्च। अत एव तदुपहितमहिमा करुण एष न केवलं करुणान्तरं, यावद्युद्धवीरादीनपि हृद्यतयातिशेते इति, सदुपदेशभूयिष्ठत्वाच्च अशृङ्गाररसप्रधानेभ्यो रूपकेभ्य-स्तत्प्रधानं नाटकं श्रेय इति "उत्तरे रामचरिते भवभूतिर्विशिष्यते" इति सहृदयानामयं प्रवाद इति।

अत्र किञ्चिन्निरूप्यते — यदुपात्तं कान्ताया विस्रब्धाया विनापि कारण-कणिकामरण्ये परित्यागः कथमिव रघुनन्दनस्य शोकं न पुष्पातीति, तत्र वयं न शोकात्यन्ताभावं ब्रूमः येनानौचित्यमापद्येत। अपि तु सञ्जातस्यापि शोकस्य निरन्तरोपरूढायां पश्चादप्यनुवर्तमानायामितरेतरालम्बनायां रतावङ्गभावमेव प्रतिजानीमः। "हृदयन्त्वेव जानाति प्रीतियोगं परस्परम्"<sup>2</sup> इत्यादिना सा हि कविनैव व्यक्तीकृता। तस्याश्च भगवतो धीरोदात्ततया प्रच्छादनादेवालङ्कारिकाणामयं प्रवादः सीतारामयोर्नीलीराग इति। स च —

"श्रेष्ठो माञ्जिष्ठरागः स्यान्नीली रागस्तु मध्यमः।

कुसुम्भरागः कविभिरधमः परिकीर्तितः॥

नीलीरागस्तु यस्सक्तो नापैति न च दीप्यते।"

1. महावीरचरितम् 1.3.

2. उत्तररामचरितम् 6.32.

इत्यादिनोक्तलक्षणः। सा च रतिश्चित्रदर्शनावसरे वृत्तापदानानुवादेन समुद्दीपिता  
“तव स्पर्शं मम हि परिमूढेन्द्रियगणो विकारः”<sup>3</sup> इति प्रकाशितेन मोहेन सञ्चरिता।

“अपि जनकसुतायास्तच्च तच्चानुरूपं  
स्फुटमिह शिशुयुग्मे नैपुणोन्नेयमस्ति।  
ननु पुनरिव तन्मे गोचरीभूतमक्ष्णो-  
रभिनवशतपत्रश्रीमदास्यं प्रियायाः॥”<sup>4</sup>

इति प्रकटितस्मृत्यनुसारप्रकाशितप्राप्त्याशा सीतासमागमेन निर्व्यूढा च कविना  
आप्रबन्धसमाप्तिं निबध्यते। निर्वेदग्लान्यादयश्च तदङ्गतया पुष्टिं प्राप्नुवन्ति।  
तत् स्थायित्वमासमाप्त्यनुवर्तमानाया रतेरेव वाच्यम्, न विच्छिन्नप्रसरस्य शोकस्य।  
एतेन शोकादन्यः स्थायितां नार्हतीति प्रत्युक्तम्

भाविसम्प्रयोगनिश्चयसहचरितविरहव्यथावर्णने प्रवासविप्रलम्भत्वाङ्गीकारे  
करुणविप्रलम्भस्य निर्विषयत्वापत्तिः। अभ्युपयन्ति च प्रवासात् करुणविप्रलम्भ-  
स्यातिरेकम्, यथा मेघसन्देशसज्जीविन्यां “पूर्वानुरागमानाख्यप्रवासकरुणात्मना  
विप्रलम्भश्चतुर्थे”ति। काव्यालङ्कारे च —

“करुणः स विप्रलम्भो यत्रान्यतरो प्रियेत नायकयोः।

यदि वा मृतकल्पः स्यात् तत्रान्यस्तदगतं प्रलपेत्॥”<sup>5</sup>  
इत्यादिकम्।

शृङ्गाररतिलके च अयं मेव सविशेषं निरूप्यते —

“विप्रलम्भाभिधेयोऽयं शृङ्गारः स्याच्चतुर्विधः।

पूर्वानुरागो मानाख्यः प्रवासः करुणस्तथा॥

यत्रैकस्मिन्विपन्नेऽन्यो मृतकल्पेति तदगतम्।

नायकः प्रलपेत्प्रेम्णा करुणोऽसौ स्मृतो यथा॥

ग्लानो मुक्ताश्रुरुद्विग्नः स्रस्ताङ्गो मुक्तचेतनः।

सचिन्तो दैन्यभागस्मिन्नेवम्प्रायो जनो भवेत्॥

केषाञ्चित्करुणभ्रान्तिः कारुण्यादत्र जायते।

एतस्य मिथुनावस्थां विस्मृत्य रतिमूलजाम्॥

3. उत्तररामचरितम् 1.28.

4. उत्तररामचरितम्, 6.19.

5. रूढटालङ्कार 14.34.

तस्माच्छृङ्गार एवायं करुणेनानुमोदितः।

सौन्दर्यं सुतरां धत्ते निबद्धो विरलं बुधैः॥” इति ।

अत्र प्रवासात् करुणविप्रलम्भस्य भेदस्तत्र करुणभ्रान्तिवारणपूर्वकं शृङ्गारत्व-  
स्थापनं च स्फुटम्।

अतः प्रकृते विपन्नप्रायां देवीमुद्दिश्यनुशोचनात्, तत्प्राप्तेश्च वर्णनात्  
करुणविप्रलम्भत्वमेव सिद्धम्। एतेन “एको रसः करुण एव”, “रामस्य करुणो  
रसः”, “जर्झराः करुणोर्मयः” इत्यादिषु करुणशब्दाः “प्रवासः करुणस्तथा”  
इत्यादिवत् करुणविप्रलम्भशृङ्गारात्मकाः व्याख्याताः। एवमपि तैः करुणरस-  
प्राधान्यं यद्यभिमन्यते तेषां शाकुन्तलेऽपि स एव प्रधानोऽङ्गीक्रियताम्,  
अनयोर्विशेषस्यात्यन्तं दुर्निरूपत्वात्। तदेव विचारयामः। तथा हि —

दुष्यन्तश्च खल्वपि रघुपतिरिव परिणीतां गर्भिणीमकाण्डे पर्यत्याक्षीत्। तत्र  
वा कथं तस्य महति पूरोरभिजने जनिमासेदुषः शिष्टानुशिष्टस्य दण्डधारस्य  
कामपि मुनिजनायत्तां धर्मारण्ये स्थितां स्वयमभिगम्य गान्धर्वविवाहमनुमान्य  
“परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे”<sup>6</sup> इत्यादिप्रतिज्ञावशेन कथंचिद्विश्वास्य,  
अपास्य च मुनिशापभीतिमुपभुज्य, द्वित्रैर्दिवसैरेव गृहानयनं प्रतिश्रुत्य निवृत्तवतः,  
सम्भावितस्य आप्ततमस्य कण्वस्य भगवतो निदेशेन अग्निक्लृपैरन्तेवसदभि-  
रानीतायाः समुपरूढगर्भभरालसायाः विविधवृत्तान्तानुवादैः प्रत्याययन्त्याश्च तस्या  
निष्कारणप्रत्यादेशो न शोकं पुष्पाति? दुर्वासश्शापेन विस्मरणान्न तदवकाश इति  
चेत् तदा रतेरपि विच्छेदेन रसमात्रस्यैव क्षतेर्मूलतो हानिः। ततः प्राक्परिपोषितायाश्च  
रतेर्मध्ये विच्छेदेन अकिञ्चित्करत्वमेव ह्यङ्गीकार्यम्। तथा च कविः ‘अनिर्वर्ण्यं  
परकलत्र’मिति निबध्नन् तस्यामवलोक्यमानायामपि ताटस्थ्यमेव प्राचीकशत्।  
अङ्गुलीयकावलोकनानुपदमेव प्रत्यभिज्ञानात् नोक्तदोषावकाश इति च न सुन्दरम्,  
तद्दोषतादवस्थ्यात्, स्मरणानन्तरमपि शोकस्यैव प्राधान्यौचित्यात्। इदं  
च कविनैव —

“इतः प्रत्यादेशात्स्वजनमनुगन्तुं व्यवसिता

ततस्तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे।

पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती

मयि क्रूरे यत्तत्सविषमिव शल्यं दहति माम्॥”<sup>7</sup>

\* करुणप्राधान्यमेवाविष्कृतम्। तथापि यद्यत्र रतेरेव विच्छिन्नायाः कथं कथमप्यनुषङ्गात् शृङ्गारप्राधान्यमङ्गीक्रियते, तर्हि तत्रापि सञ्चारिण्या रतेरिति कारिकोपदेशः सैहृदयन्त्रणामात्रम्। ततः सा कारिका एवमस्माभिः विवर्तनीया —

“विच्छिन्नाया अपि रतेर्योगात्तच्चेन्महीयते।

ततो स्थायिरधिकं(?) प्रकृतं न किमुत्तमम्॥”

नायिकाया जीवित्वनिश्चयाभावादिरप्यंशः समानः। तथाहि —

“स्वप्नो नु माया नु मतिभ्रमो नु क्लिष्टं नु तावत्फलमेव पुण्यम्।

असन्निवृत्त्यै तदतीतमेव मनोरथानामतटाः प्रवाहाः॥”<sup>8</sup>

“अस्मात्परं बत यथाश्रुति सम्भृतानि को नः कुले निवपनानि करिष्यतीति।

नूनं प्रसूतिविकलेन मया प्रसिक्तं धौताश्रुशेषमुदकं पितरः पिबन्ति॥”<sup>9</sup>

इत्यमन्दं शोचतो वचसि प्राप्याशा कथमुपनिबध्यते? ततः प्राप्याशाविच्छेदस्यैवं प्रकाशनात् अविच्छिन्नरतिकत्वोक्तिः, ततः प्रवासशृङ्गारप्राधान्यमित्यादिकं प्रत्युक्तम्। पुनःप्राप्तिवर्णनात्तन्निर्वाह इति चेत् तुल्यमिदमितरत्रापि। इयांस्तु शाकुन्तलादुत्तररामचरितस्य विशेषः — शाकुन्तले इदमप्रथमतया साधितायां नायिकायामनुरागस्य वर्णनीयतया पूर्वानुरागस्य प्रथमम् अनन्तरं सम्भोगस्य सूचनम् पश्चाद्विप्रलम्भशृङ्गारवर्णनम् अन्ते समागमश्च। प्रकृते पूर्वानुरागप्राप्यादीनां पूर्वचरितेन गतार्थत्वात् विप्रलम्भस्यैव वर्णनीयतया रत्यविच्छेदप्रदर्शनोपयोगित्वेन सम्भोगवर्णनावश्यम्भावेन तस्य च रूपकेषु सूचनामात्रसारतया आलेख्यप्रदर्शनोपनिबन्धनेन सूचनामात्रया तु साक्षादपि वर्णनं पश्चाद्विप्रलम्भः अन्ते समागमश्चेति। प्रकृते तु सीतारामयोरितरेतरानुरागस्य अवान्तरार्थैः परित्यागपर्यन्तकार्यकारिभिरपि अविच्छेदप्रदर्शनं मध्ये चान्योन्यविरहविद्यमानमनसोस्तयोरजहद्विप्रलम्भभूमिकस्य वैचित्र्यविशेषमुपजनयतो मिथः स्पर्शादिजनितानन्दावाप्तिरूपस्य सम्भोगस्य उपनिबन्धनं चेति। अन्ये विशेषास्तु स्वावसरे निरूपयिष्यन्ते।

7. शाकुन्तलम्, 6.9.

\*इह आरभ्य पञ्चषाः पङ्क्तयः दुरवबोधाः हस्तलिखितग्रन्थे एक एवोपलब्धः। तत्र लेखनदोषोऽस्तीत्युच्यते।

8. शाकुन्तलम्, 6.10.

9. शाकुन्तलम्, 6.25.

अपि च जानक्या जीवितनिश्चयमन्तरेण तत्प्रतिकृतिस्थापनपूर्वकमश्वमेधा-  
द्युपक्रमे विधुरमधिकुर्वतो धर्ममार्गस्य विरोधो दुर्वार इति त एव सहृदया विदन्तीति  
न तत्र भरोऽस्माकम्। अतो भगवतश्चराचरगुरोर्धर्मपालनाय विहितावतारस्य  
चारचक्षुषस्तदुपक्रम एव फलति सीतावृत्तान्तपरिज्ञानम्। तदेव सूचितं कविनापि  
“लोकोत्तराणां चेतांसि को नु विज्ञातुमर्हति?”<sup>10</sup> इति।

अतश्चेदं शृङ्गारप्रधानम्। किं च सन्ध्यङ्गादिप्रदर्शनदिशा चाविष्क्रियते।  
तथाहि -- कविरयं “यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः”<sup>11</sup> इति  
विप्रलम्भबीजं सामान्यतः प्रस्तुत्य “देव्यामपि हि वैदेह्यां सापवदो यतो जनः”<sup>12</sup>  
इति तदेव विशेषविषयं विधाय “यदि पुनरियं किंवदन्ती महाराजं स्पृशेत्  
ततः कष्टतरं स्यात्। सर्वथा देवा ऋषयश्च स्वस्ति करिष्यन्ति” इति विप्रलम्भं  
पुनस्समागमपर्यन्तमुपक्षिपन् विप्रलम्भशृङ्गारवर्णनाय रत्यविच्छेदस्यैव कार्यतया  
सम्भोगशृङ्गारधारया चित्रदर्शनप्रकरणे ‘दिडसोहदो तुम्हे’ इत्यादिना तदेव  
प्रतिपादयन् देवताद्यनुग्रहबीजं “भगवति वसुन्धरे, श्लाघ्यां दुहितरमवेक्षस्व  
जानकीम्” इत्यादिनानुवर्तयन् कुशलवोत्पत्त्यादीतिवृत्तप्रदर्शनपूर्वकं प्रकृतां रतिं  
हिरण्मय्याः सीतादेव्याः स्थापनोक्त्यानुपालयन् तस्या जीवितनिश्चयं, पुनस्तत्प्रा-  
प्त्याशानुवृत्तिमपि सूचयन् विप्रलम्भसञ्चारिभावानां निर्वेदादीनामुपवर्णनेन  
प्रयत्नबिन्दुसम्बन्धरूपं प्रतिमुखमारेभे। मध्ये तमसामुरलालोपामुद्रादीनामेतन्मि-  
थुनाभ्युपपत्तिवर्णनेन तदेव बीजं परामृशन् “विमानरोज! अत्रैव स्थीयताम्” “झल्लि  
उस्साहेदि” इत्यादिना सन्दर्भेण अकारणपरित्यागविकल्पां सीतादेवीमाश्वासयन्,  
“न खलु वत्सलया सीतादेव्याभ्युपपन्नोऽस्मि” इत्यादिषु रामभद्रस्य सीतानुराग-  
मविच्छिन्नं प्रकाशयन् “नूनं सङ्कल्पाभ्यासपाटवोपादान एष भ्रमः। क्वासौ  
दुरात्मा, यः सीतादेव्याः पुत्रकं वधूद्वितीयमभिभवति” इति क्षणमिव तमपरिमुषित-  
देवीप्रणयमविच्छिन्नकुटुम्बमुपदर्शयन्, “लोको न मृष्यति। स एव जानाति  
किमपि। न खलु भवतां स्थानं देव्या गृहेऽभिमतम्” इत्यादिलोकोपालम्भप्रदर्शनेन  
तमेव प्रमाणमाविर्भावयन् “त्रस्तैकहायनकुरङ्गविलोलदृष्टिः”<sup>13</sup> इति विरह-  
व्यथोन्मादमुपबृंहयन् “किमन्यत् प्रप्ता पुनरपि जानकी” इति तमाश्वासयन्,

10. उत्तररामचरितम्, 2.7.

11. उत्तररामचरितम् 1.5.

12. उत्तररामचरितम् 1.6.

13. उत्तररामचरितम्, 3.23

“किञ्चिच्चिरं वा मेहंदरेण पुण्णिमाचंददंसणम्” इति साक्षात्समागमाशामासूत्रयन्  
 “अवनिरमरसिन्धुः त्वयि वितरतु भद्रं भूयसे मङ्गलाय”<sup>14</sup> इति साक्षादेव  
 तयोरितरेतरप्राप्तिं सत्याशिषां मुखादाविर्भावयन् इमां प्राप्त्याशां पताकया  
 कुशलवक्तोपवर्णनात्मिकया युञ्जानः परित्यागहेतुशङ्कायाः समूलोन्मूलनं  
 जनकारुन्धतीप्रभृतिगुरुजनोपश्लोकेन विदधानः चित्रदर्शनकालिकास्त्रानुज्ञान-  
 महिम्ना कुशलवयोराजन्मसिद्धदिव्यास्त्रतां श्रीरामचन्द्रप्रत्यायनोपयोगितया वर्णनाय  
 तयोः स्वरूपस्वभावगाम्भीर्यादीनुपवर्णयन्, विलोभनेन तमेवार्थमवमृशन् सैन्यबन्धेन  
 विद्रवं, रामोपालम्भेन “वृद्धास्ते न विचारणीयचरिताः”<sup>15</sup> इत्यादिनाद्रवं,  
 महापुरुषावलोकनमात्रजन्येन विरोधविश्रमेण शक्तिं, “ननु ज्येष्ठतातपादाः” इत्या-  
 दिना प्रसङ्गं, “दत्तेन्द्राभयदक्षिणैः”<sup>16</sup> इत्यादिना व्यवसायम्, “अहो! प्रश्रययो-  
 गेऽपि गतिस्थित्यासनादयः, साम्राज्यशंसिनो भावाः कुशस्य च लवस्य च”,<sup>17</sup>  
 “चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः प्रवासेष्याश्वासं न खलु न करोति  
 प्रियजनः”<sup>18</sup> इत्यन्तेन सिद्धामन्त्रणतो भाविदर्शनहेतुं प्ररोचनामुपाददानः “वसिष्ठो  
 वाल्मीकिः” इत्यादिना अङ्कसमाप्तिषडग्रहं संङ्गृह्यन् “विश्वम्भरात्मजा  
 देवी” इत्यादिना “गङ्गादेव्यां विमुञ्चति” इत्यन्तेन सन्धिम्, “चारित्र्योपचितां  
 कल्याणसम्पदमधिगच्छ”। लक्ष्मणः — “दिषट्पा अनुगृहीताः स्मः” इति  
 ग्रथनम्, “न पुनर्न जानामि सीतास्नेहं रामभद्रस्य।”

“दह्यमानेन मनसा दैवाद्वत्सां विहाय यः।

लोकोत्तरेण धैर्येण प्रजापुण्यैश्च जीवति॥”<sup>19</sup>

“जगन्मङ्गलमात्मानं कथं त्वमवमन्यसे ।”

इत्यदिना रामभद्रस्य विरहव्यथां सीतास्नेहसम्पादितां पुनःप्राप्तिं च सूचयन्,  
 परिभाषाम् —

“क्षुब्धिताः कामपि दशां कुर्वन्ति मम साम्प्रतम् ।

विस्मयानन्दसन्दर्भजर्झराः करुणोर्मयः॥”

इत्यानन्दं, “त्वरस्व वत्से वैदेहि” इत्यादिषु कृतिम्, “णिब्भराम्मि आणंदेण”

14. उत्तररामचरितम्, 3.43

15. उत्तररामचरितम्, 6.31.

16. उत्तररामचरितम्, 5.11.

17. उत्तररामचरितम्, 6.16.

18. उत्तररामचरितम्, 5.35.

19. उत्तररामचरितम्, 7.7.



इत्यारभ्य, “किं ते भूयः प्रियमुपहरामि” इत्यन्तेन काव्यसंहारं च समर्थयन् कृतिनिर्वहणे सीतारामयोरितरेतरप्राप्तिं प्रबन्धफलतयाध्यवस्यन् तदेकफला-  
नेककथांशान् प्रतिपादयन्,

“[बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणाः।]

आरम्भयत्नप्राप्त्याशानियताप्तिफलागमाः॥

अर्थप्रकृतयः पञ्च पञ्चावस्थासमन्विताः।

यथासंख्येन जायन्ते मुखाद्याः पञ्चसन्धयः॥”

इति प्रतिपादितां विधातृप्रभृतिभिरनुशिष्टां भरतमुनिनानुवर्णितामेव नाटकसम्प्रदाय-  
पदवीमनुससारेति नात्र कस्यचिदपि धर्मवीरादेरितरस्य वा प्राधान्यसम्भावना।  
न च सीताप्राप्तिवत् पुत्रप्राप्तेरपि फलत्वं कुतो न स्यादिति चिन्त्यम्, तस्यार्थस्य  
प्रबन्धव्यापित्वेन निबन्धाभावात्।

“उपक्रमोपसंहारावध्यासोऽपूर्वता फलम्।

अर्थवादोपपत्ती च लिङ्गं तात्पर्यनिर्णये॥”

इति हि पूर्वतन्त्रविदः षडिमांस्तात्पर्यावगमसाधनं (साधनविशेषान्?) उपदिशन्ति।  
तत इदमपि प्रत्युक्तं प्रथमः कल्पोऽस्तु इत्यन्तम्।

अन्यच्च, किमप्युच्यते नाटके —

“वीरशृङ्गारयोरेकः प्रधानं यत्र वर्ण्यते।

प्रख्यातनायकोपेतं नाटकं तदुदाहृतम्॥”<sup>20</sup>

इत्यादिलक्षणैः वीरशृङ्गारान्यतरप्राधान्यस्यैव नियन्त्रणात् करुणरसप्राधान्य-  
शङ्काया अपि नावकाशः। न चेदं प्रायिकाभिप्रायम्, प्राचामेतदन्यतरातिलङ्घन-  
विरहात्। न च प्रबोधचन्द्रोदयादेः शमप्रधानस्य दर्शनात् प्रायिकत्वमेवास्य  
वाच्यमिति युक्तम्। तत्रापि विवेकादेर्नायकस्य महामोहादिप्रतिनायकविजयो-  
त्साहस्य युद्धपर्यन्तकार्यकारिणः समुचितसंचार्यनुभावसात्त्विकादिभिः परिपोषितस्य  
चर्वणया वीररसप्राधान्यस्यैवोपलम्भात्। न च बुद्ध्यारोहाय वीरशैलीनिबन्धनेऽपि  
पात्राणां शमरसोपयोगितया तस्यैव परमतात्पर्यविषयत्वेन शमप्रधानत्वमेव  
साम्प्रतमिति साम्प्रतम्। तथा सति आयुर्वेदप्रक्रियालम्बने निबद्धजीवनायके

राजयक्ष्मनिष्कासनफलके परमतात्पर्यविषयीभूतस्यारोग्यस्य रसान्तरत्वा-  
सम्प्रतिपत्तेः कस्तत्र रस इति पृच्छामः। यदि वीर एवेति, तुल्यमिदमखिलमन्यत्रापीति  
नार्धजरतीयमुचितमुत्पश्यामः। सर्वत्र दृयेतादृशे प्रतिनायकालम्बनः तिरस्कारा-  
दिभिरुद्दीपितोऽमर्षगर्वादिभिः संचारितो व्यूहनिर्माणादिभिरनुभावित उत्साहस्थायिको  
वीर एव सहृदयैरास्वाद्यत इति किं प्रत्यक्षेऽप्यनुपपन्नम्? तथा च तत्र  
शरद्वतुवर्णनात् “शरत्सङ्ग्रामसमये विवाहे ग्रीष्ममाधवौ” इति लक्षणानुसारेण  
कवेरपि वीरप्राधान्यमेवाऽभिमतमिति निर्विशङ्कम्। तस्मात्प्राचीनलक्षणानति-  
लङ्घनेनैव निर्वहि किमर्थमतिलङ्घनादिप्रयास इति न वयं तत्रानुमन्महे साहसम्।  
अपि चात्र रूपके प्रस्तावनामारभ्य (आ?)प्रशास्ति बहवश्चतुर्वर्गप्रवर्तकाः  
सदुपदेशाः प्रपञ्च्यन्ते। यद्यपि —

“आनन्दनिष्पन्दिषु रूपकेषु व्युत्पत्तिमात्रं फलमल्पबुद्धिः।

योऽपीतिहासादिवदाह साधुस्तस्मै नमः स्वादुपराड्मुखाय॥”<sup>21</sup>

इति रूपकाणां व्युत्पत्तिप्रयोजकतां निषेधन्त्यालङ्कारिकाः। अन्यथयन्ति क्वचि-  
त्कथांशादिकमपि व्युत्पत्तेरितिहाहासेभ्य एव सिद्धेः। तथापि तदेकप्रवणता  
परित्यागेन रस प्रतिपादने नान्तरीयकतयान्येषां प्रवर्तनमनुमन्यते। तत एव  
‘व्युत्पत्तिमात्र’मिति अवधारणोपादानम्। अत्र तिर्यग्जातीनामपि वानराणा-  
माराधनोक्त्या क्षुद्रोऽपि मित्रमनुरोधनमर्हतीति, वनात् प्रतिनिवृत्तमाशासनीय-  
दर्शनमपि विहाय रामभद्रं गुरुजनानां जामातृयज्ञवाटगमनोक्त्या मुनयो न  
विमान्या इति, ‘अनाहूतोऽध्वरं गच्छे’दिति च, ‘देव्यामपि सापवाद’ इत्यनेन प्रायो  
लोकस्य सम्भावितेष्वपि परिवादकौतुकस्य अपरिहार्यतया कीर्तिकामैरस्खलितै-  
रपवादस्थानानि परिहरणीयानीति, “अग्निशुद्धौ त्वनिश्चयः”<sup>22</sup> इत्यनेन आत्माप-  
वादपरिहारो न रहसि, न दूरे च विधेयः, अपि तु दूषकाणां समक्ष एवेति, “सन्त्यज्य  
सर्वान्कामानरण्ये विश्राम्यन्ति मनीषिणः”<sup>23</sup> इत्यनेन,

“न जातु कामः कामानामुपभोगेन शाम्यति।

हविषा कृष्णवर्त्मैव भूय एवाऽभिवर्धते॥”<sup>24</sup>

21. दशरूपकम्, 1.6.

22. उत्तररामचरितम्, 1.6.

23. उत्तररामचरितम्, 1.

24. महाभारतम्

इति कृत्वा भूष्णुना भोगानुभवेऽपि असक्तेन तृप्तिमात्मा गमयितव्य इति, यदाह “उपानच्छन्नपादस्य ननु चर्मावृतैव भूः”<sup>25</sup> इति। “ननु रामभद्र इत्येव शोभते तातपरिजनस्य” इति महिम्नामवधिभूतेनापि पुंसां विनीतेन भाव्यमिति गुरुजनादरः तदधिमतपर्यन्ततां गमयितव्य इति च, “लौकिकानां हि साधूनाम्” इत्यादिषु महान्तः सम्भाविताः कल्पदुमवदुपकुर्वते। विरुद्धाः दुरुदकीर्मापदमुपजनयन्तीति, “स्नेहं दयां तथा सौख्यम्”<sup>26</sup> इत्यनेन लोकाराधनमेव यशोधनानां प्रधानमिति, स्नेहाद्यनुरोधेन धर्मो नोपरोद्धव्य इति, “नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा मूर्ध्नि स्थितिः”<sup>27</sup> इत्यनेन सीतोपलालनेन —

“जामयो यानि गेहानि शपन्त्यप्रतिपूजिताः।

तानि कृत्याहतानीव विनशिष्यन्ति सर्वशः॥”<sup>28</sup>

इति, “यः कश्चिदगर्भदोहदोऽस्याः, सोऽचिरात् संपादयितव्यः” इत्यनेन “श्रद्धाविधातादगर्भस्य विकृतिश्च्युतिरेव वा” इति वाग्भटादिभिरुक्तत्वात् “गर्भिण्या नेष्टं श्रद्धावमाननम्” इति। “प्रसण्णगंभीरासु वणराईसु विहरिस्सम्, पवित्तसोम्मसिसिरावगाहां भाईई ओगाहिस्सम्” इति दोहदोक्त्या जायमानयोः कुशलवयोः जितेन्द्रियत्वधार्मिकत्वे सूचिते। तथा हि सुश्रुते — “आश्रमे संयतात्मानं धर्मशीलं प्रसूयते” इति।

इत्थं तत्र तत्र शम्बूकतपसा विप्रशिष्यनाशेन यैः कैरपि वर्णाश्रमसमयस्थिति-नातिलङ्घनीयेति, अतिलङ्घने च प्रजापालेन अवधेयमिति, तत्रैव तमपि हन्तुं प्रयत्नेन दण्डकारण्यानीं प्रविष्टस्य कथमप्यासादितदण्डस्यापि भगवतस्तत्रापि खड्गमोचने विचिकित्सावर्णनेन महतां करुणाताच्छील्यम्, अथ दण्ड्येष्वपि दोषं परिच्छिन्दतः प्रभोः शस्त्रपाणेर्भिषज इव जगद्धिताय परं दण्डप्रयोगो न पुनः क्रोधोन्मादवशेनेति, इत्थं करुणामयस्यापि प्रहारवर्णनात् व्यवसायादविचलितेन भवितव्यमिति, “अन्वेष्टव्यम्” इत्यादिना दण्डितस्यापि तस्य श्रीरामभद्रस्तवोप-वर्णनेन दण्डधारेषु मुनिकल्पेषु राजसु न कदापि भक्तिः परित्याज्येति, भगवत एव भुवनैरन्वेष्टव्यत्वोक्त्या सर्वैरपि भवभयविध्वंसनाय लक्ष्मीपतिर्निजकरुणावशादधि-

25. जल्हणस्य - सूक्तिमुक्तावलि, 125.5.

26. उत्तररामचरितम्

27. उत्तररामचरितम् 1.7

28. मनुस्मृतिः, 3.58

भुवनमवतीर्य धर्ममुपबर्हयन्नावमाननीयः, किं तु समस्तैरपि दहरकुहरविहारी सोऽयमुपास्य इति, शास्त्रविरुद्धाया अपि तपस्यायाः पुण्यलोकप्राप्तिफल-कल्पनोक्त्या “विपरीते तु नैवाऽस्य प्रतिषेधाय पातकम्”, “यमेवैष वृणुते तेन लभ्यः”<sup>29</sup> इति भगवतः स्वातन्त्र्येण कस्यचिदनुग्रहे यदीयपापस्य अप्रतिबाधकत्वमित्यादयो धर्मार्थकाममोक्षविषया बहव उपदेशा उपलभ्यन्ते। कालिदासादिप्रबन्धेष्वपि उपदेशाः के चन यद्यपि विद्यन्ते तथापि नैवं मोक्षविषयो-पदेशास्तत्रेति द्रष्टव्यम्।

तथा “अन्तर्गूढघनव्यथः” इति गाम्भीर्यं, “शाब्दं महापुरुषसंविहितम्” इत्यादावनुल्लङ्घनीयत्वरूपं माहात्म्यम्, परित्यक्तामपि देवीं प्रत्यनुशोचनेन दृढप्रणयत्वम्, प्रणयबाहुल्येऽपि तत्परित्यागेन यशोधनत्वम् इत्यादयोऽपि नायकगुणा विवृताः, यानेव उद्दिश्य वेदविदां व्यवहारः “यतो वाचो निवर्तन्ते, अप्राप्य मनसा सह”<sup>30</sup> इति एतादृशपुरुषधौरेयविषयत्वमेकमेवास्य प्रबन्धस्य सर्वातिशायित्वे पर्याप्तो हेतुः। भगवदवतारेष्वपि नाम रामभद्रसमः कुत्रासीदस्ति भविष्यति वा। तत एव प्रबन्धस्येव कवेरप्यस्य न प्रपञ्चेऽत्र तुलापदम्। प्रपञ्चितमिदमस्माभिः सद्रूपकप्रशंसायाम्। “यस्य कस्याऽपि यत्किञ्चिद्व-स्त्वालम्ब्य प्रवर्तिनः। केचिदन्ये जगद्बन्धपुण्यश्लोककथाजुषः। यथोचितपद-प्राप्तिरेषामाजानजा यतः। अमी व्यवस्थितास्तेन” इति। इतरद्वक्तव्यमास्माकीन-श्रीकल्याणश्रीनिवासताताचार्येणैव तदव्याख्यायां विवृतमिति नात्र विस्तरः।

माधुर्यं चास्मिन् लोकोत्तरमनुभूयते। माधुर्यं हि तत्तद्रसोचितरचनाश्रयेण सामाजिकानां मनसि रसप्रत्यायनप्रकारः। तथा च ध्वनिः —

“शृङ्गार एव मधुरः परः प्रह्लादनो रसः।

तन्मयं काव्यमाश्रित्य माधुर्यं प्रतिष्ठति॥

शृङ्गारे विप्रलम्भाख्ये करुणे च प्रकर्षवत्।

माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः॥”<sup>31</sup> इति।

आलोके च “विप्रलम्भशृङ्गार-करुणयोस्तु माधुर्यमेव प्रकर्षवत्” इति।

29. कठोपनिषत्, 3.2.3

30. तैत्तिरीयोपनिषत्

31. ध्वन्यालोकः, 2.7-8.

तदेतद्विवृतं लोचने यथा -- “वस्तुतो माधुर्यं नाम शृङ्गारादेरेव गुणः। तत् मधुराभिव्यञ्जकयोः शब्दार्थयोरुपचरितम्। मधुरशृङ्गाराभिव्यक्तिसमर्थता शब्दार्थयोर्माधुर्यमिति हि लक्षणम्” इति । अत्र शब्दार्थयोरुपचरितं माधुर्यं तदव्यक्तिहेतुरचनायामपीति अन्यत्र स्फुटम्। अत्र विप्रलम्भशृङ्गारस्य, तदङ्ग-भूतकरुणस्य च सम्भोगशृङ्गारापेक्षया माधुर्यं च स्फुटम्। तदुक्तमभिनवगुप्ताचार्येण “सम्भोगशृङ्गारात् मधुरतरो विप्रलम्भः, ततोऽपि मधुरतमः करुणः” इति। तदभिव्यञ्जनकौशलं शब्दार्थयोर्मधुरतरत्वं मधुरतमत्वं चेति। निरुक्तलक्षणस्य माधुर्यस्य शब्दानामर्थानां क्वचिदपि क्लेशहेतुभूताप्रतीतापुष्टार्थनेयार्थादिदोषदूषिता-नामनुपादानेन बहिरन्तःस्फुरद्गुणस्य प्रसन्नस्य बन्धस्य यथोचितशय्यासन्नि-वेशचारुणः तत्तद्गुणगुणनिर्माणनिपुणरीत्यालिङ्गितस्य परिणामद्रव्यमृद्धीका-फलरससौवादमेदुरस्य ग्रहणादत्र रूपकान्तरापेक्षयात्यन्तविलक्षणस्य प्रतीतिर्हि विचक्षणगोष्ठीषु सुप्रथितेति न वयं पिंष्यः पिष्टम्।

शाकुन्तलेऽपि नाम क्वचिद्वृत्तेरानुरूप्यविरहो लक्ष्यते; यथा —

“यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षति च द्विजम्।

हंसो हि क्षीरमादत्ते तन्मिश्रावर्जयत्यपः॥”<sup>32</sup>

इत्यादिषु। अत्र हि निजसुहृद्द्रोहप्रवणनिर्भर्त्सनप्रवृत्तस्य सम्भ्रान्तस्य राज्ञ उक्तौ वीररसतरङ्गितायाः सात्वत्या एव वृत्तेः ओजस्विन्या घटनमौपयिकम्, न तु प्रशान्तस्य तापसस्येव वचने माधुर्यादीनामुपयोगः। न त्वस्य तथा। यथा वा —

“दत्तेन्द्राभयदक्षिणैर्भगवतो वैवस्वतादामनोः

दृप्तानां दहनाय दीपितनिजक्षत्रप्रतापाग्निभिः।

आदित्यैर्यदि विग्रहो नृपतिभिर्धन्यं ममैतत्ततो

दीप्तास्त्रस्फुरदुग्रदीधितिशिखानीराजितज्यं धनुः॥”<sup>33</sup>

अत्र लवस्य रामसैन्यैस्सह युद्धप्रसक्तिमुपश्रुत्य आत्मानुरूपजेतव्यलाभेन उत्सहमानस्य कुशस्योक्तौ आदित्यक्षितिपालमाहात्म्यानुवादे विस्मयोचिता भारती, तत्रापि विक्रमानुवादे “दीपितनिजक्षत्रप्रतापाग्निभिः” इत्यत्र वीरोचिता रीतिः,

32. शाकुन्तलम्, 6.28.

33. उत्तररामचरितम्, 6.11.

आत्मोत्साहप्रकाशे “धन्यम्ममैतत् तत्” इत्यादौ वीरानुरूपा च सात्वती रज्जयन्ती जिघ्रान् वृत्तिसौरभस्य कवेर्वश्यवाक्त्वमावेदयति। तथा द्रुतिहेतोः करुणस्य निबन्धने “त्वं जीवितं त्वमसि मे हृदयं द्वितीयम्” इत्यादौ कैशिकी। “ज्याजिह्वया वलयितोत्कटकोटिदंष्ट्रम्” इत्यादौ च सात्वती। एवं तत्तद्रूपेषु परामृश्यम्। गुणाश्चैतेन निरूपितप्राया इति न तत्र प्रयतामहे; यतः शब्दसङ्घटना गुणाः। “विशिष्टा पदरचना रीतिः। विशेषो गुणात्मा” इति हि वामनः। अतः स्वादिमतारतम्यं विद्यमानमित्यादिकमपि विवेचितम्। एतादृशां विशेषाणामुत्कर्षहेतूनां परामर्शेनैव रसिकाग्रणीनिर्मत्सरजनोदाहरणम्।

महाकविः कालिदासोऽपि —

“नाटके भवभूतिर्वा वयं वा वयमेव वा।

उत्तरे रामचरिते भवभूतिर्विशिष्यते॥”

इति स्वग्रथितरूपकापेक्षया अस्य प्राशस्त्यमङ्ग्यकार्षीदिति सचेतसां प्रवादः। अनेन अन्यरूपकापेक्षया रमणीयतानिबन्धनोऽयं सहृदयानां प्रवाद इतीदमपि गतार्थम्।

## IV

मालतीमाधवाभिधानमपीदमीयं प्रकरणं शृङ्गारप्रधानत्वेन रसास्वाद-नाडिन्धमसन्दर्भतया चोत्कृष्यते। तत्राप्युत्पाद्यनायकापदानस्य रूपकस्य प्रणयनं कविताचतुरिमनिकषमध्यवस्यते। कवेरुत्पाद्यनायकस्य माधवाभिधानप्रतिपादन-मिदम्पदमुख्याभिधेयस्य वाचकानामुत्तमवाच्यस्य सर्वान्तरस्य अनन्तमहिम्नो भगवत् एव नायकत्वप्रतिपत्तिमासूत्रयति इति तत्रापि भगवत्परतासम्भावनेन मेघदूतादिवदप्रतिपादितनामगोत्रनायकतां, कादम्बर्यादिवत् फल्गुनायकतां चारोप्यमाणां धीरं परिहरामः। इष्यते हि नामसाम्यमात्रेण तत्प्रतिपत्तिः पण्डितैः, यतः शृणुमः शङ्करकविः द्वादशभिलक्षैः संभावित इत्यत्र एकादशरुद्राणाम् एकादशलक्षाणि अस्यैकमिति भोजाभिप्राय इति। अजामिलो हि नारायण-नामोच्चारणेनैव परमां गतिं जगाम। निर्णीतान्यसङ्केतानामपि तथात्वे किमुत अनिर्णीतान्यसङ्केतानाम्। भवतश्चात्र श्लोकौ —

“वैदर्भी सरसां हृद्यगुणालङ्कारभासुराम्।  
 उपलभ्यः समैरेष गमयन् पुरुषोत्तमम्॥  
 मालतीं माधवे भक्त्या योजयन् कविकुञ्जरः।  
 भवभूतिर्गिरादेवीं स्थानेऽनन्याश्रयां व्यधात्॥”

सहृदयानां तत्र मदनावस्थावर्णनस्य अतिमात्रत्वजनितमुद्वेगमपि किमपि निरूपयामः। शाकुन्तलादावपि शृङ्गारप्रधाने तथा वर्णनस्य प्रतिबन्धो धीरोदात्त-नायकप्रकृत्यनुसाराधीनः। तथा हि —

“यथा धीरोद्धते रौद्रो वर्ण्यते बाह्यसम्भ्रमैः।  
 यथा च धीरललिते शृङ्गारो बहुभावकृत्॥  
 न धीरोदात्तविषये तथा वर्णनमिष्यते।  
 मन्दोद्यमानुभावं स्यात् धीरोदात्ते तु नेतरि।  
 कार्यतो (कार्यातो) रससम्पूर्तिस्तस्मिन्नप्युचितक्रमा॥”<sup>1</sup>

इति। यत्र तु नैष निषेधस्तत्र यथावद्वर्णनं न दोषाय। किं तु तत्तन्नायकस्वभाव-प्रकाशनेन सचेतसां तोषायेति प्रबन्धस्य प्रबन्धुश्च तैथा वर्णनं भूषणमेव न दूषणम्।

“न चातिरसतो दूरं वस्तु विच्छिन्नतां नयेत्।  
 रसं वा न तिरोदध्यात् वस्त्वलङ्कारलक्षणैः॥”

इति निषेधाद्दोष एवेति च न सुन्दरम्। प्रकरणे शृङ्गारप्रकाशने तस्य अपोदितत्वात्, यथा — “शृङ्गारः परिपूर्णत्वात् सूचनीयोऽतिभूयसा” इति। तेनात्र बाह्यसम्भ्रम-बहुलानां प्रपञ्चनं प्रधानमेव रसं परिपोषयतीति स्थितम्।

अन्येऽपि केचि. दत्र संशेरते — “यद्यपि मालतीमाधवं प्रकरणं हरति सचेतसां चेतः, तथाऽपि पञ्चमाङ्के पितृवनादिजुगुप्सितवर्णनेन प्रकृतरसस्य तिरस्कारात्, न तादृशमस्य सौभाग्यम्” इति। ते प्रष्टव्याः। अपि भवदभिः पञ्चमाङ्कान्ते समुचितालम्बनोद्दीपनसंचारिसमुन्मेषपोषितो रसः स्थायितामुपनीतः शृङ्गारनामा प्रतिपद्यते न वेति। यद्योमिति, तर्हि न कोऽपि विरोध इति दृश्यताम्। यदाहुरानन्दवर्धनाचार्याः—

1. प्रतापरुद्रीयम्, नायकप्रकरणान्ते (प्रक्षिप्तयाग.)

“विवक्षितरसे लब्धप्रतिष्ठे तु विरोधिनाम्।

बाध्यानामङ्गभावं वा नीतानामुक्तिरच्छला॥”<sup>2</sup> इति।

अपरिच्छिन्नशौर्यतया विपक्षमाक्रम्य तदीयविषयमुपभोक्तुर्नेतुः पराजितैः सेव्यमानत्ववर्णनं खलु परिबृंहयति महनीयताम्। तथा परं परिपोषं प्राप्तस्य मालत्यालम्बनस्य पूर्वानुरागस्य ‘मम हि’ इत्यादिना —

“लीनेव प्रतिबिम्बितेव लिखितेवोत्कीर्णरूपेव च

प्रत्युप्तेव च वज्रलेपघटितेवान्तर्निखातेव च ।

सा नश्चेतसि कीलितेव विशिखैश्चेतोभुवः पञ्चभिः

चिन्तासन्ततितन्तुजालनिबिडस्यूतेव लग्ना प्रिया ॥”<sup>3</sup>

इत्यन्तेन सजातीयविजातीयभावान्तरोपमर्दकत्वरूपं स्थायित्वं प्रापितस्य रत्नाकर-स्येव गर्भे विजातीयस्य विरुद्धस्यापि सतो मालतीप्राप्तिसम्पादनैककार्यतया तदङ्गभूतस्य बीभत्सादेरुपनिबन्धनं प्रबन्धुर्वैदग्ध्यमेव अभिव्यञ्जयति। “आत्म-भावं नयत्यन्यान् स्थायीव लवणाकरः”<sup>4</sup> इत्यादिकं चात्रानुसन्धेयम्। यदि नैव प्रतीयत इति नात्राऽपि तादृशां किमपि छिन्नम्, येषां तु विदग्धानामेतत्प्रतीतिस्ते विवशीभवन्त्येवास्वादेन। तदेतदेव कविरयमामुखे एव न्यदर्शयत् — “भूम्ना रसानां गहनाः प्रयोगाः”<sup>5</sup> इति। अत्र गहना भवादृशैर्विदग्धेतरैर्दुर्गहा इति भावः। कामिनीकुचकलशवत् किञ्चिदगूढस्यैव तस्य चमत्कारित्वादिति। न च यत्र क्वचिदपि बीभत्सस्यैव हेयता प्रतिपादिता। न च “शृङ्गार एव मधुरः परः प्रह्लादनो रसः”<sup>6</sup> इति ध्वनिकृतोक्ततया तदितरेषामनास्वाद्यत्वं सिद्धमेवेति वाच्यम्; तत्रैव “शृङ्गारे विप्रलम्भाख्ये करुणे च प्रकर्षवत् माधुर्यम्”<sup>7</sup> इत्युक्त्या स्ववचनविरोधापातात्। तर्हि कथमत्र प्रतिपत्तिरिति चेत्, उच्यते। रसा हि सर्वे आस्वाद्या एव। तेनैव यथार्थता रसव्यवहारस्य, रस्यते आस्वाद्यते इति व्युत्पत्त्या हि रसशब्दप्रवृत्तिः। अतथाभावेऽपि तदव्यवहार एव न स्यात्। तथा च दशरूपके —

2. ध्वन्यालोक, 3.20.

3. मालतीमाधवम्, 5.10.

4. दशरूपकम्, 4.34.

5. मालतीमाधवम्, 1.3.

6. ध्वन्यालोक, 2.7.

7. ध्वन्यालोक, 2.8.



“रम्यं जुगुप्सितमुदारमथापि नीच-  
मुग्रं प्रसादि विकृतं गहनं च वस्तु।  
यच्चाप्यवस्तु कविभावकभाव्यमानं  
तन्नास्ति यन्न रसभावमुपैति लोके॥”<sup>8</sup> इति।

तत एव रसेषु तारतम्यवादिनां बहूनामपि व्यवहाराः रुचिभेदनिबन्धना व्याख्याताः। इदं च सद्रूपकप्रशंसायामस्माभिः “रसेषु च प्रधानत्वं रुचिभेदनिबन्धनम्” इत्यत्र सूचितम्। “तस्माददभुतमेवाह कृती नारायणो रसम्” इत्यदभुतस्य, “शृङ्गार एवे”ति शृङ्गारस्य, “तदलमल्पसारैः पदैः शमस्तु परिशिष्यते, शमितचित्तखेदो रसः” इति शमस्य, इत्थं तत्तेषां च प्राधान्यवादेषु स्वैरं प्रवृत्तेषु कस्य प्रमापकत्वमङ्गीक्रियतां सुधीभिः। ततो मधुरादीनामिव षण्णां रसानां मध्ये अत्रापि तारतम्यं तत्तद्रुचिभेदादेवेति स्थितम्। प्रकृतध्वनिकृदुक्तेश्च, अयमेवार्थो यथा स्यात्तथा व्याख्यातं श्रीमदभिनवगुप्तपादैः। यथा ननु करुणेऽपि यदि मधुरिमास्ति, तर्हि पूर्वकारिकायां शृङ्गार एवेति एवकारः किमर्थः? उच्यते — नानेन रसान्तरं व्यवच्छिद्यते, अपि तु आत्मभूतस्य रसस्यैव परमार्थतो गुणा माधुर्यादयः, उपचारेण तु शब्दार्थयोः इत्येवकारेण द्योत्यत इति। इत्थमत्रान्वयः — शृङ्गाररस एव यद्यपि मधुरः तथाप्युपचारेण तन्मये शब्दार्थरूपे काव्ये तदव्यवहारः इति। अत एव उत्तरकारिकायां शृङ्गारे माधुर्यमस्तीति वादो न पुनरुक्त इत्यपि द्रष्टव्यम्। किं च कामपुरुषार्थलम्पटत्वमेव न शृङ्गारः, येन तस्य सार्वत्रिकत्वमभ्युपगम्यते। किं त्वलौकिकविभावादिवर्णनायोग्यनायकाद्यालम्बनत्व एव तस्य रसत्वम्, अन्यथा अनुचितविषयप्रवृत्तिवशप्राप्तस्य आभासत्वस्य अत्राभासप्रसङ्गात्। अभ्युपगम्यते च सोऽयम्—

“एकत्रैवानुरागश्चेत्तिर्यङ्म्लेच्छगतोऽपि वा।

योषितो बहुसक्तिश्चेद्रसाभासः .....॥”<sup>9</sup> इति।

तस्मादस्यापि भावकैकास्वाद्यत्वमितरेषामिव वाच्यम्। एतेन शृङ्गारप्रकाशकारादिवचनोदाहरणेन शृङ्गारप्राधान्यसाधनमपि विचारितम्। वचनौचित्यं चात्र तत्तद्रसनिबन्धेषु तन्मयतां कवेराविष्करोति। यथा “ज्वलतु गगने रात्रौ

8. दशरूपकम्, 4.83.

9. प्रतापसूरीयम्, रसप्रकरणम्, 10.

रात्रावखण्डकलशशशी”<sup>10</sup> इत्यादिषु। अत्र हि मदनव्यथामनुभवन्त्या मालत्या वचने शृङ्गारानुगुण एव प्रसन्नो मधुरश्च सन्दर्भः। न ह्यत्र शृङ्गारप्रतीतिविरोधि-  
वर्णानां मात्रयापि सङ्ग्रहः। तेन च ध्वनिकृता —

“शषौ सरेफसंयोगौ ढकारश्चापि भूयसा।

विरोधिनः स्युः शृङ्गारे तेन वर्णा रसच्युतः॥”<sup>11</sup> इति।

अत्रैव बीभत्सादिषु बन्धः कान्तिमानोजस्वी विकटश्च। यथा — “उत्कृत्योत्कृत्य कृत्तिं प्रथममथ पृथूत्सेधभूयांसि मांसान्यंसस्फिक्पृष्ठपीठा द्रवयव सुलभान्युग्रपूतीनि जग्ध्वा”<sup>12</sup> इत्यादौ।

अत्र हि शृङ्गारविरोधिबन्धगाढत्वेनैव वर्ण्यं वस्तु पुर इव परिस्फुरति, यथोक्तं तेनैव —

“त एव तु निवेश्यन्ते बीभत्सादौ रसे यदा,

तदा तं दीपयन्त्येव तेन वर्णा रसच्युतः”<sup>13</sup> इति।

तथा, अलङ्काराणामपि रसानुगुण एवात्र निवेशः, यथा — “लीनेव प्रतिबिम्बितेव” इत्यादौ। उत्प्रेक्षाणां स्थायिरत्यानुगुण्येन उपादानम्। यथा वा

—

“राहोश्चन्द्रकलामिवाननचरीं दैवात्समासाद्य मे  
दस्योरस्य कृपाणपातविषयादाच्छिन्दतः प्रेयसीम्”<sup>14</sup>

इत्यादौ ‘राहोराननचरीं चन्द्रकलामिवे’ति उपमया विषमालङ्कारः प्रतीयमानः करुणं कन्दलयति, यामेनां प्रशंसन्ति ध्वनिकृतः —

“रसभावादितात्पर्यमाश्रित्य विनिवेशनम्।

अलङ्कृतीनां सर्वासामलङ्कारत्वसाधनम्॥

ध्वन्यात्मभूते शृङ्गारे समीक्ष्य विनिवेशितः।

रूपकादिरलङ्कारवर्गो याति यथार्थताम्॥”<sup>15</sup> इति।

10. मालतीमाधवम् 2.2.

11. ध्वन्यालोक, 3.3.

12. मालतीमाधवम् 5.16

13. ध्वन्यालोक, 3.4.

14. मालतीमाधवम् 5.28.

5. ध्वन्यालोक, 2.17.

सा च समीक्षा —

“विवक्षा तत्परत्वेन नाङ्गित्वेन कथञ्चन।  
काले च ग्रहणत्यागौ नातिनिर्वहणैषिता॥  
निर्व्यूढावपि चाङ्गित्वे यत्नेन प्रत्यवेक्षणम्।  
रूपकादेरलङ्कारवर्गस्याङ्गित्वसाधनम्॥”<sup>16</sup>

इति तै रेव निदर्शिता। सा च यथा —

“स्खलयति वचनं ते संश्रयत्यङ्गमङ्ग  
जनयति मुखचन्द्रोदभासिनः स्वेदबिन्दून्।  
मुकुलयति च नेत्रे सर्वथा सुभ्रु, खेद-  
स्त्वयि विलसति तुल्यं वल्लभालोकनेन॥”<sup>17</sup>

अत्र मालत्याः पुष्पापचयस्वेदपर्याकुलायाः परिहासे सहोक्तिरुपात्ता, माधवा-  
लोकनसूचकतया चरितार्था। इत्थं “इयमवयवैः पाण्डुक्षामैः” इत्यादिष्वपि  
विभावनीयम्। केचित्तु —

“जगति जयिन्स्ते ते भावा नवेन्दुकलादयः  
प्रकृतिमधुराः सन्त्येवान्ये मनो मदयन्ति ये।  
मम तु यदिदं याता लोके विलोचनचन्द्रिका  
नयनविषयं जन्मन्येकः स एव महोत्सवः॥”<sup>18</sup>

इत्यत्र यस्य माधवस्य नवेन्दुकलादयः पदार्था मालत्यपेक्षया असारत्वादकिञ्चि-  
त्कराः, स कथं तस्यामेवोत्कर्षाधानाय चन्द्रिकातादात्म्यमारोपयतीति व्याघात-  
मुदभावयन्ति। तत्रायं समाधिः —

नवेन्दुकलादयो ये येऽन्येषां मनो मदयन्ति ते सन्ति चेत् सन्तु। किं तैः  
इत्यात्मविषये व्यतिरेकमाह — ममत्वित्यादिना। विलोचनयोर्मामकीनयोश्चन्द्रिका,  
तद्वदानन्ददायिनीत्यौपचारिकमिदम्। इयं मालती नयनविषयं यातेति यत् स  
एवास्मिन् जन्मनि स्वसदृशोत्सवान्तररहितो महोत्सव इति। न चात्र चन्द्रिकाशब्दे  
लक्षणा दोष इति शङ्क्यम्, कवीनामौपचारिकपदप्रयोगस्येष्टत्वात्। तथा च प्रयोगाः

16. ध्वन्यालोकः, 2.18-19.

17. मालतीमाधवम्, 3.8.

18. मालतीमाधवम्, 1.39.

— “नियतैकपतिव्रतानि पश्चात्तरुमूलानि गृहीभवन्ति”<sup>19</sup> इति महाकवेः।  
“सरसिजदौर्भाग्यजाग्रदुत्तंसे” इति मूकस्य।

“आलोका हृदयालवो रसवशादीशानमीषत्स्मितं  
प्रच्छायाणि वचांसि पद्मनिलयाचेतश्शरव्यं वपुः।  
चक्षुष्मन्ति गतागतानि तदिमे श्रीरङ्गशृङ्गार! ते  
भावा यौवनगन्धिनः किमपरं सिञ्चन्ति चेतांसि नः॥”<sup>20</sup>

इति श्रीपराशरभट्टार्याणाम् इत्यादयः परश्शतं विभाव्याः।

“तदेतत्काव्यसर्वस्वं समाधिर्नाम यो गुणः।  
कविसार्थः समग्रोऽपि तमेनमनुजीवति॥”<sup>21</sup>

इति दण्डी च लक्षणामूलं समाधिमेव काव्यगुणेषु प्रधानमुपदिशति। इतरेषामन्यैव  
चन्द्रिका, मम इयमेव (चन्द्रिका) इत्यर्थविवक्षया वा नोक्तदोषावकाशः। इत्थमन्य-  
दप्युच्यते।

## V

अस्यैव कवेर्महावीरचरितमपि रूपकं भगवतो रामभद्रस्य पूर्वचरितवर्णनपरम्।  
तत्र हि वीरप्रधाने तदुचितो बन्धः। तत्रापि भगवतो धीरोदात्तप्रकृतिप्रतिपत्तिः  
अनुभावो महासत्त्वता इत्यादयश्च बहवो गुणा रसिकास्वाद्यतां नीता गताः, ये  
स्वयमङ्गभावं रसं प्रकर्षयन्ति। तत्र हि कवेः भगवति भक्तिभावः प्रकाशते यथा  
सा च रामाश्रयकथा।

“तेनेदमुद्धतजगत्त्रयमन्युमूल-  
मस्तोकवीरगुरुसाहसमदभुतं च।  
वीरादभुतप्रियतया रघुनन्दनस्य  
धर्मदुहां दमयितुश्चरितं निबद्धम्॥”<sup>1</sup>

19. शाकुन्तलम्, 7.20.

20. श्रीरङ्गराजस्तव, 1.72.

21. काव्यादर्श 1.100.

1. महावीरचरितम् 1.6.

“धनुरनुजसहायं रामदेवं निनाय”,<sup>2</sup> “भक्तस्य तत्र समरन्त ममापि वाचः” इत्यादिषु निगदेनैव च प्रतिपाद्यते।

इदङ्कविकाव्येषु इममादिमं प्रतिपादयन्ति बहवः। परे तु मालतीमाधवमेव आद्यमिच्छन्ति। निर्णयस्तु न शक्यम्। रामचरितरूपयोः प्रकृतमेव आद्यमिति निर्विवादम्; कथाक्रमस्य तादृशत्वात्, उपोदघातस्य च तदव्यञ्जकत्वात्। न हि प्रागेव प्रतिपादितरामकथः कविरपूर्व इव —

“प्राचेतसो मुनिवृषा प्रथमः कवीनां यत् पावनं रघुपतेः प्रणिनाय वृत्तम्।  
भक्तस्य तत्र समरन्त ममाऽपि वाचः।”<sup>3</sup>

इति प्रतिजानीयात्। किं च उत्तरचरिते एवंविधप्रतिज्ञाविरहोऽप्यत्रार्थे साधकः। अत्र कविना वैदेहीरघुनन्दनयोरितरेतरानुरागस्य अवलोकनादिपूर्वकत्वात् इतरवस्त्वानु-  
गुण्याय च यजमानस्य विश्वामित्रस्य आश्रमं प्रति सीतोर्मिलाभ्यां समं कुशध्वजा-  
गमनं, तत्रैव रावणपुरोधसः सर्वमायस्य सीताप्रार्थनाय समागतिः, तदैव शङ्कर-  
शरासनभङ्गः इत्यादिकं कल्पितम्। किं च, धीरोदात्तप्रकृत्यनौचित्यपरिहाराय  
छद्मना वालिवधस्थाने माल्यवत्प्रेषितस्य तस्य रामास्कन्दनं च वर्णितम्।  
एतावन्मात्रेणेदं मिश्रितवृत्तमुशन्ति न तेन सुसाधुभुवमिति निरूपयामः।

“यदत्रानुचितं किञ्चिन्नयकस्य रसस्य वा,  
विरुद्धं तत्परित्याज्यमन्यथा वा प्रकल्पयेत्”<sup>4</sup>

इति लाक्षणिकानां सम्मत्या शाकुन्तलादिष्वपि दुर्वासश्शापाद्युपनिबन्धस्य दर्शनात्  
तत्र नाटकव्यवहारानपायात्, तस्य च ख्यातवृत्तताया एव “नाटकं ख्यातवृत्तं  
स्यात्” इत्यादौ प्रतिपादनात्, प्रसिद्धनायकविषये कल्पितेतिवृत्तस्यैव मिश्र-  
त्वाङ्गीकाराच्च।

अत्रत्याः श्लोकाः प्रायेण वीररसोदगारिणः सहृदयहृदयसंवननक्षमाश्च दृश्यन्ते।  
तत्र केचिदनुस्मर्यन्ते —

“कन्यारत्नमयोनिजन्म भवतामास्ते वयं चार्थिनो  
रत्नं चेत्क्वचिदस्ति तत्परिणमत्यस्मासु शक्रादपि।

2. महावीरचरितम् 1.8.

3. महावीरचरितम् 1.8.

4. दशरूपकम् 3.24.

कन्यायाश्च वरार्थितैव हि मता तस्याः प्रदानादहं  
बन्धुर्वो भविता पुलस्त्यपुलहप्रष्टाश्च सम्बन्धिनः ॥”<sup>5</sup>

इदं जनकतनया याचमानस्य दशवदनस्य वाचिकं सर्वमायेनोच्यते। अत्र  
स्ववंशमूलपुरुषाणां पुलस्त्यादीनां महिमानुस्मरणेन आत्मनो बलमथनविजयादि-  
पराक्रमानुसन्धानेन च उद्दीपितो, वाचिकेनानेनानुभावितो महानुत्साहः प्रतीयते।  
शक्रादपि अस्मासु, अहं बन्धुर्वो भविता, पुलस्त्यादयः सम्बन्धिनः इतीमानि पदानि  
तमेवाभिमुखयन्ति। तथा —

“द्राङ्निष्पेषविशीर्णवज्रशकलप्रत्युप्तरूढव्रण-  
ग्रन्थ्युदभासिनि भङ्गमोघमघवन्मातङ्गदन्तोद्यमे।  
भर्तुर्नन्दनदेवताविरचितस्रग्धाम्नि भूमेस्सुता  
वीरश्रीरिव तस्य वक्षसि जगद्बीरस्य विश्राम्यतु ॥”<sup>6</sup>

इत्थं च दशाननसन्देशेऽपि जोषम्भावमेवोत्तरयति कुशध्वजे, तदनादरानु-  
सन्धानसमुद्दीपितकोपाटोपस्य सर्वमायस्य तं प्रति भर्त्सनोक्तिः। अत्रोदात्तता  
प्रकृतानुगुण्येन योजिता। अत्र च अशेषाणामपि पदानां व्यञ्जकत्वं विभाव्यताम्।  
यथा वा —

“पौलस्त्यविजयोद्दामकार्तवीर्यार्जुनद्विषम्।  
जेतारं कार्तिकेयस्य विजयेय, नमोऽस्तु वः ॥”<sup>7</sup>

इयं परशुराममास्कन्दतो रघुपतेर्गुरुजनं प्रति प्रार्थनोक्तिः। अत्र समग्रबलप्रति-  
नायकमहिमानुसन्धानेनोद्दीपितः तदगुणवर्णनरूपेण वागारम्भानुभावेन, धनुर्नमना-  
दिभिर्गात्रारम्भैश्चानुभावितो हर्षमर्षगर्वौत्सुक्यादिभिः सञ्चारितः समग्रोत्साहात्मा  
वीरश्चर्व्यमाणः प्रसभमुत्साहयति सचेतसः।

तथात्र नायकगुणाश्च केचन प्रतीयन्ते — “तानि तानि जगतीक्षेमाय  
रामात्मनो दैत्यारे”<sup>8</sup> रिति महामहिमता, “उत्पत्तिर्देवयजना”<sup>9</sup> दित्यादिना

5. महावीरचरितम् 1.30.

6. महावीरचरितम्, 1.34

7. महावीरचरितम्, 3.45

8. महावीरचरितम्, 3 45

9. महावीरचरितम्, 1.20.

जन्मादिशुद्ध्युपन्यासपूर्वकं वैदेह्यां भगवतोऽनुरागवर्णनादगुणान्तरज्ञत्वम्, “साधारण्यात् निरातङ्कः कन्यामन्योऽपि याचते”<sup>10</sup> इत्यादिना “निर्विघ्नप्रतिपन्नविश्वविजयो वीरस्तु कस्तादृशः?” इत्यन्तेन भगवतः शत्रोरपि गुणग्रहणकौतुकम् - इत्यादयो गुणास्तत्र तत्र प्रत्यपादिषत। तथा परशुधरमुनेर्धौरोद्धतत्वं व्यक्तीकृतम्। “अपि प्रभोर्वः कुशलं तस्य मातामहेन प्रतिषिध्यमानस्वयङ्ग्रहात्” इत्यादिषु रावणस्यैश्वर्यमसमीक्ष्यकारित्वमित्यादिकमपि बहुधाव्यञ्जि। भरतमतानुसारेण प्रयोज्याः सन्ध्यङ्गादयश्च अवधानेन रसपोषकतया निवेशिताः। तथा तत्तत्पात्राणां समुचितसम्भाषणादिषु महदौचित्यमनुसृतम्। अन्यथा हि प्रकृतिविपर्यासे न कवेलौकज्ञत्वमाविर्भवेत्। आनुगुण्यं यथा —

“अश्रान्तपुण्यकर्माणः पावनप्रायकीर्तयः।

महाभाग्यविदस्तेषां यूयमेव स्तवक्षमाः॥”<sup>11</sup>

“अस्त्यहल्या नाम महर्षेरौचस्थस्य धर्मपत्नी” इत्यादिषु “गोरावस्कन्दिन्नहल्यायैजार” इत्यादिश्रैतवाक्यसन्दर्भगुम्भिता मुनेरनुरूपाः प्रशान्तगम्भीरपावनाः वचनोपन्यासाः, तथा भगवतो वसिष्ठस्य परशुरामं प्रति सान्त्वनोपन्यासप्रकरणे “अयि वत्स किमनया यावज्जीवमायुधपिशाचिकया? श्रोत्रियोऽसि जामदग्न्य! पूतं भजस्व पन्थानम्। आरण्यकश्चासि। तत्प्रचिनु चित्तप्रसादनीशचतस्रो मैत्र्यादिभावनाः। प्रत्यासीदति हि ते विशोका ज्योतिष्मती नाम चित्तवृत्तिः” इत्यादौ प्रशान्तपावन आर्षसंस्कारशोभी त्रयीसारनिर्णयभूतो योगमार्गमवगमयन्नुदाहारः कवेरपि परमर्षिकल्पतामाविष्करोति। कथमतथाविधस्तथाविधं क्षमेत प्रतिपादयितुम्।

अन्यत्रापि तत्तत्पात्रपाठ्येषु तत्तदानुगुण्यं सन्दर्भस्य व्यनक्ति लोकज्ञतां प्रबन्धुः। तत एवंविधं सर्वपथीनतया प्रशंसापदं वीररसप्रधानमन्यत् क्वचिदपि न लक्ष्यते। न च वेणीसंहारस्य एतादृशस्य सदभावात् नेदमुचितमिति साम्प्रतम्। तत्र हि रसप्रतीतिविरोधिनो बहवो दोषाः खलेकपोतन्यायेन उपनिपतिता दूषयन्ति क्वचित् क्वचित् सामाजिकचर्वणोपयोगितां नीयमानमपि रसमप्रत्याययन्तस्तिरस्कुर्वन्तश्च भृत्यपाशा इव प्रभुम्। तथा हि — “उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन

10. महावीरचरितम्, 1.31.

11. महावीरचरितम्, 1.26.

कृत्वा”<sup>12</sup> इत्यादिपद्यस्य नान्दीत्वेनोपादानं वीरप्रबन्धे नाऽत्यन्तमुपपन्नम्। किं चात्र पित्रोरिव लक्ष्मीनारायणयोः साक्षात्सम्भोगशृङ्गारवर्णनोपक्रमो नौचित्य-  
मावहति। “तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयाम्”<sup>13</sup> इत्यादिषु तु  
न्यूनपदत्वादयो दोषा आलङ्कारिकैरेवोदघुष्यन्ते। भानुमत्याः स्वप्नवृत्तान्तं  
कथयन्त्या वचसि सुयोधनस्याकाण्डे अन्यथासम्भावनोक्तिर्न सुभगा। अश्वत्थाम्नः  
क्रोधान्धस्यापि पराधिक्षेपादयः परं वर्णनीयाः, न तु कदाचिदपि पामरैरप्यननुष्ठेयस्य  
यज्ञोपवीतच्छेदादेः। तच्चोपनिबध्यमानं कवेरिव पात्राणामपि परिहसनीयता-  
माविष्कुर्वत् वैरस्याय जायते। तथा च प्राञ्चः—

“अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम्।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा॥”<sup>14</sup> इति ।

तदेव हि रसगङ्गाधरेऽपि “अनौचित्यन्तु रसभङ्गहेतुत्वात् परिहरणीयम्”  
इत्यादिना महता प्रबन्धेन प्रकाशितम्। किं चात्र —

“कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकं

मनुजपशुभिर्निर्मयदैर्भवदिभरुदायुधैः।

नरकरिपुणा सार्धं तेषां सभीमकिरीटिना-

मयमहमसृङ्गमेदोमांसैः करोमि दिशां बलिम्॥”<sup>15</sup>

इत्यादिषु बहुषु वाक्येषु क्रोधाध्मातानां विकटतमबन्धयोग्येषु दीर्घाक्षरप्रायाणां  
परित्यक्तकाठिन्यानाम् अनोजस्विनां पद्यानां निबन्धः कवेः प्रमादमेवाविष्करोति।  
तत्रापि “असृङ्गमेदोमांसैः” इति अत्यन्तसौकुमार्यहेतुवर्गान्त्यवर्णसंयोगवत्या  
रचनाया अनौचित्यमधिकम्। तेन च वाक्यमिदम् अर्थेन निष्ठुरं बन्धेन कोमलं च  
सत् अप्रत्याययद्वीराटोपं कुपितायाः स्त्रियः शापवचनैः सजातीयमनुभूयते।

तथा अनेकवीरसंक्षये वितन्यमानेऽपि महति प्रघने सुयोधनस्य भानुमत्या  
सम्भोगवर्णनं तस्य असमीक्ष्यकारिताप्रत्यायनायोपात्तं कवेरेव तां प्रत्याययति।  
अपि च अन्ते बहुभिरुपायैर्धगवतः साहायकेन भीमार्जुनबलेन च सुदुर्जयान्  
भीष्मद्रोणप्रमुखान् विजित्य लब्ध्वा च सुदुष्प्रलभ्यां जयश्रियं

12. वेणीसंहारे न दृश्यते।

13. वेणीसंहारः, 1.13.

14. ध्वन्यालोकः, 3.14.

15. वेणीसंहारम्, 3.24.



राज्याभिषेकमङ्गलोपलम्भनोत्सुकस्य युधिष्ठिरस्य भीमनिधनश्रवणपरिदेवन-  
मरणनिश्चयसन्देशप्रलापचिताप्रज्वलनादयो विस्तरेण विस्मयजननाय वर्ण्यमाना  
नितराममाङ्गल्यं वैरस्यं च विस्तृणन्ति। इत्थममीभिरपरैश्च कैश्चिदसकृत्  
उपनिपतितैरत्यन्तानौचित्यहेतुभिरविरलितरसभङ्गमिदं रूपकं मात्रयापि सचेतसां  
रसास्वादाय जायते। एतादृशां वैरस्यहेतूनां दूरीकरणेन सहृदयानन्दास्वादानाडि-  
न्धमानामलङ्काराणां गुणानां सन्दर्भस्य रचनाया इतरेषामपि विशेषाणां बहुधा  
आत्मीयग्रन्थेषु रसप्रतीत्यानुगुण्येन निवेशादस्य भवभूतेर्महाकवित्वम्। इदमेव  
प्रपञ्चितं ध्वन्याचार्यैः “एतावति कविपरम्परावाहिनि संसारे कालिदासादयो द्वित्राः  
पञ्चषा वा महाकवय इति गण्यन्ते”<sup>16</sup> इति। कालिदासादीनामपि यत्र क्वचिदपि  
लक्ष्ये रसप्रतीतिविरोधिनां केषाञ्चिदपि दर्शनं तदीयप्रतिभास्रोतसि निमज्जत् तथा  
नानौचित्यमापादयति, इत्यपि तैरेव ध्वन्यालोके निरूपितम्; यथात्रैव वीरचरिते  
रामभार्गवयोर्धाराधिरूढे समरोत्साहभूमिनि “देव्यः कङ्कणमोक्षणाय मिलिता राजन्  
वरः प्रेष्यताम्” इत्यत्र अकाण्डे छेदः। अत्र कवेः प्रमादमेव निदानं सम्भावयामः।  
यदत्रैवाऽन्ते पाठ्यप्रबन्धे इव अनुवादरूपेण क्वचित्कथांशस्य योजनं, तदपि न  
चारुतरमिति केचित्। वधयुद्धयोरनभिनेयतां ‘दूराध्वानं वधं युद्ध’<sup>17</sup>मित्यदिना,  
‘अम्बरग्रहणादीनि प्रत्यक्षाणि न निर्दिशेत्’ इत्यादिनिषेधवचनैर्जनानाः एतन्नियम-  
मुल्लङ्घयतः कालिदासस्य ‘क्षौमं केनचिदिन्दुपाण्डु’<sup>18</sup> इत्यादिकस्य,  
‘शकुन्तलानादयेन परिधत्ते’ इत्यन्तस्य सन्दर्भस्य समर्थयन्तः प्रामादिकत्वम्  
अन्यथानुपपत्त्या वयं नानौचित्यमाकलयामः। मालतीमाधवे “निश्च्योतन्ते सुतनु!  
कबरीबिन्दवो यावदेते”<sup>19</sup> इत्यत्र श्च्योततेरात्मनेपदित्वं प्रामादिकमेव मन्यामहे।  
इह निश्च्योत क्षरणं ते तव कबरीबिन्दवो ‘यावत्प्राप्नुवन्ति’ इत्यध्याहारेण  
कथञ्चिदपरे समादधते।

## VI

अयमत्रसारोद्धारः। सर्वास्वपि भाषासु गैर्वाणी श्रेयसी। तस्य लोकवेदव्यव-  
हार विषयत्वेन द्वयी गतिः। लोकप्रथितापि शास्त्रकाव्यात्मना द्वेधा व्यवहियते।

16 ध्वन्यालोक

17. दशरूपकम्, 3.34, 35.

18 शाकुन्तलम्, 4.5.

19. मालतीमाधवम्, 8.2.

तत्र शास्त्राणां काव्याङ्गत्वात्तदध्यासस्य काव्यप्रणयनादिकमेव फलम्। तेषां च काव्यानां रसा एव जीवितम्। तथाविधानां च कीर्तिव्युत्पत्त्यादयः फलम्। तथाविधानि च काव्यानि द्वेधा — दृश्यश्रव्यभेदात्। उभयविधानामेषां प्रणेतारः कवयः। तत्प्रणयने च शक्तिव्युत्पत्त्यध्यासा हेतुः। तानि च शब्दार्थोभयशरीराणि। तत्र श्रव्याणि रघुवशशिशुपालवधादीनि। तेषु च कवीनामभिसन्धिभेदादभेदः — यथा माधुर्यम्। व्युत्पत्तिर्हि काव्यद्रष्टृणां लोकशास्त्रज्ञानाधानम्। माधुर्यं तु रसोदभेदः। तत्र नैषधचरितादिकं व्युत्पत्तिमात्राधायकम्। अत एव 'नैषध विद्वदौषधम्' इति विदः। औषधं हि पाटवमात्रं करणानामुपजनयति रोगनिवृत्त्या, न पुनर्मधुरमेव तदित्यस्ति नियमः। मधुरः सहृदयानन्दादिकम्। तत्र केवलमाधुर्यस्यैवानुभवः। उभयत्र अपृथक्प्रयत्ननिर्वर्तनीययोरुभयोरुपनिपातेऽपि 'प्राधान्येन व्यपदेशा भवन्ति' इति न्यायेन तदेकपरत्वमव्याहृतम्। उभयप्रधानतापि क्वचिदासाद्यते — यथा शिशुपालवधरघुवशादि। तत्र च प्रधानतोपसर्जनत्वयोर्भेदेन द्वयी गतिः। तत्र च शिशुपालवधे व्युत्पत्तेः प्राधान्यम्, माधुर्यस्याङ्गत्वं च। रघुवशे कुमारसम्भवेऽष्टमसर्गपर्यन्तं च माधुर्यस्यैव प्राधान्यम्, व्युत्पत्तेरुपसर्जनत्वं च। अत एव तत्तत्प्रधानापेक्षया उभयप्राधान्येन 'काव्येषु माघ' इति माघः प्रशस्यते। तत्र च व्युत्पत्तिप्राधान्यापेक्षया माधुर्यप्रधानतया रघुवशादेरतीव श्लाघ्यत्वम्। तेनैव तत्प्रणेतुरपि 'कर्तव्यं कालिदासादेः काव्यानां परिशीलनम्' इत्यादयो बहवोऽपि प्रशसाव्यवहाराः। तदीयकाव्येषु हि वैदर्भीरीतिरनुपधिरमणीयः पाको रसप्राधान्यम्, इतिहासेषु व्युत्पत्त्याधानम्, उपमाप्रभृत्यलङ्काराणां चारुतया योजनम्, ध्वनिप्राधान्यम् — इत्यादिकमनितरसाधारणमास्वाद्यते। माघादिषु एषा स्थितावपि शब्दशासनव्युत्पत्तिप्रभृत्यभिसन्धिवशात् रसप्रतिपादने किञ्चिदिव लक्ष्यते क्लेशः। अत एव धीरः प्रगल्भामहे भुवनेषु श्रव्यकाव्येषु रघुवशस्य कुमारसम्भवसर्गाष्टकस्य च न किञ्चिदत्र तुलेति। दृश्यप्रबन्धप्रणयनं तु तदपेक्षया वैदग्ध्यव्यञ्जकमिति प्राचामाशयः। अत एव हि 'नाटकान्तं कवित्वम्' इति ते समामनन्ति। तानि च रूपकाणि रसप्रधानानि निबन्धनीयानि। वर्णनां च परिच्छिन्नतया रसाङ्गतयापि अनुपालनीयाः। सन्ध्यङ्गानि च भूयासि, सविधान-सौन्दर्यं च सम्पादनीयम्। प्रकृतयोऽप्यनुरोद्धव्याः। इतराण्यपि कानिचिन्निबन्ध-नानीति तत्प्रणयने भूयासो यद्यपि प्रवृत्ताः। यद्यपि केषाञ्चिद्रूपकाणि रम्याणि च दृश्यन्ते, तथापि इतरापेक्षया चारुतमानि कालिदासभक्त्योरिव। तत्र च बहवो हेतवः प्रत्यपादिषतः। तेष्वपि नान्तरीयकता अस्त्येव व्युत्पत्तेः। यथा — "शुश्रूषस्व

गुरुन्”<sup>1</sup> इत्यादौ पुरन्ध्रीधर्मानुशासनम्।

“चूडाचुम्बितकङ्कपत्रमभितस्तूणीद्वयं पृष्ठतो  
भस्मस्तोमपवित्रलाञ्छनमुरो धत्ते त्वचं रौरवीम्।  
मौर्व्या मेखलया नियन्त्रितमधोवासश्च माञ्जिष्ठकं  
पाणौ कार्मुकमक्षसूत्रवलयं दण्डोऽपरः पैप्पलः ॥”<sup>2</sup>

इत्यादौ। अत्र हि राजन्यवर्णिनो वर्णने तदभिज्ञापकानां रुरुचर्मोत्तरासङ्गज्या-  
मेखलामाञ्जिष्ठकान्तरीयकपिप्पलदण्डानामुपवर्णनम्। एतानि हि कवेः समया-  
चारप्रावीण्यं व्यञ्जयन्ति, अपरेषामपि तत्र व्युत्पत्तये सम्पद्यन्ते। तथा हि  
भगवानापस्तम्बः — “ज्या राजन्यस्य माञ्जिष्ठं राजन्यस्य रौरवं राजन्यस्य,  
अजिनं त्वेवोत्तरं धारयेत्” इत्यादिना।

तत्र कालिदासीयेषु मालविकाग्निमित्रेयं नाटिका, विक्रमोर्वशीयं तोटकमिति  
द्वितीयमप्युपरूपकेषु गण्यते। अनयोः प्राथमिकापेक्षया द्वैतीयकस्य रचनादिभिः  
श्लाध्यत्वम्। शाकुन्तलस्य ततोऽपि प्रशस्यत्वं च सिद्धम्। भवभूतिरूपकाण्यपि  
त्रीणि — मालतीमाधवीयम्, वीरचरितम्, उत्तररामचरितं चेति। तेषु चान्त्यमुत्तर-  
रामचरितं शाकुन्तलापेक्षया द्रुतिहेतोर्विप्रलम्भस्य प्राधान्यात् सदुपदेशप्राचुर्यात्,  
अतिरमणीयरचनाशालितया, लोकोत्तराधोदात्तनायकविषयत्वात्, इतरैरपि  
भूयोभिः प्राक् प्रपञ्चितैरवाङ्मनसगोचरतया अनुभवमात्रसंवेद्यैर्विशेषैरतीव  
प्रशंसनीयं कालत्रयेऽपि निरस्तसमाभ्यधिकं निरवद्यम् अखिलजगदानन्दनाडिन्धमं  
च जयति। विश्वविलक्षणं स्वप्रतिपाद्यभूतं परं ब्रह्मेव स्वयमपीति नेदानीमस्माभिः  
परं निर्धार्यते। किन्तु क्लेशज्ञेन निर्मत्सरेण गुणान्तरपरिशीलननिशितमतिना  
सहृदयसार्वभौमेन कविकुलशिरोमणिना कालिदासेनैव, यदिदमीये पद्ये ‘वयमेव  
वा’ इत्यनेन अन्यरूपकापेक्षया आत्मीयानामुत्तमत्वम्, उत्तरे रामचरिते भवभूतेरेव  
सर्वोत्तमत्वं च स्फुटमभिधीयते। अन्येषां तु प्रसक्तिरेव नास्तीति न तेषां  
स्मरणमध्येष्यवतारः। अतो लोकोत्तरनायकाश्रये सर्वोत्तमे तावदुत्तररामचरिते  
बहवो गुणा विद्यन्ते इति तस्यैव सदा परिशीलनेन तादृशि महाकविभिरपि  
प्रशंसनीयपुण्यजन्मनि महाकविसार्वभौमे कृतज्ञतामात्रेण वशयन्तस्तद्विशं वदां  
भगवतीं भारतीं प्रणयन्तश्च तदीयभारतीनिष्यन्दसन्दर्भान् सरसमधुरमसृण-

1. शाकुन्तलम्, 4.17

2. उत्तररामचरितम्, 4.18

शिशिरस्निग्धमुग्धानशेषेण गुणगणपरिणाहवाहिनः प्रकृतिरमणीयान् प्रबन्धान्  
प्रसाधयन्तः स्वयशोदुकूलाञ्चलैरखिलहरिदङ्गनाः, दिहाना हृदयमस्माकं हरि-  
चन्दनेनेव, दुहानाः परमानन्दसन्दोहसुधाधाराजीयासुः सुहृदयाः सहृदः सर्वेऽपीति  
सकलमकलङ्कम्॥

गुणानामावासः प्रशमितदुरातङ्कदहनः  
श्रिया देव्या शश्वत्सहचरितधर्मा रघुपतिः ।  
अमन्दं सम्मोदं दिशतु करुणासारमसृणैः  
कटाक्षैः कह्लारव्यतिभिदुरनीलाब्जसुषमैः ॥

वैदेहीमयजीवितस्य जगदानन्दैकसन्दायिनः  
पाश्चात्यं चरितादभुतं रघुपतेः शृङ्गारभङ्ग्याङ्कितम् ।  
शाणोल्लीढनिशातशारदशशिज्योत्स्नाभिरामं सदा  
चेतस्सीमनि नश्चकास्तु कुशलारम्भं च सम्भावयेत् ॥

विपाकवशनिष्पतन्मसृणमृद्विकानिस्सर-  
न्मरन्दरसमाधुरीमदहरैर्वचोविभ्रमैः ।  
सनातनगुरोर्हरेश्चरितमदभुतं भावयन्  
धिनोति हृदयं न कस्य भवभूतिनामा कविः ॥

न पाण्डित्योत्सेकान्न च परिचयाद्वा कविगिरां  
न वादश्रद्धाद्यैर्न च महिमसम्पादनधिया ।  
समज्यायामेतत्किमपि विदुषां चापलमधा-  
महं किं तु प्राप्तुं दिशि दिशि परीहासपदवीम् ॥

इत्थं मया सपदि काव्यपथानुरोधात्  
कस्मिंश्चिदत्र गदिते गुणदोषयोस्तु ।  
निर्माणनिर्मलहृदः कृतिनः कृतीनां  
निर्मत्सराः सहृदयाः सुधियः प्रमाणम् ॥

लक्ष्मीनृसिंहसुततातकुलावतंसः  
श्रीमत्कुमारकविभूषणतातसूरिः ।  
वाचा महाकविमणेरभवभूतिनाम्नः  
सान्द्रामृतेन सुहृदामदिशत् सपीतिम् ॥



## REVIEWS

THE BHĀGAVATA [Śrīmad-Bhāgavata-Mahāpurāṇa] Critical edition B J Institute of Learning and Research, Ashram Road, Ahmedabad - 380 009

Vol I - Skandhas I-III Ed Hariprasāda Gangāśamkara Śāstrī  
Pp lxviii+276 1996 Price Rs 500=00

Vol IV, pt I - Skandha X Ed Keśavarāma Kāśīrāma Śāstrī  
(Bāmbhaniyā) Pp lxvi+388 1996 Price Rs 1000=00

Publication of critical editions of the epoch-making literature like epics and purāṇas is desideratum, for the constituted text and its interpolations manifest the unity of cultural patterns and regional diversity respectively. The nature and quality of significant variants take us to the distant past and account for the gradual development of the text in tradition. This is very well demonstrated by the critical editions of the *Mahābhārata* of BORI, Poona and the *Vālmiki-Rāmāyana* of the Oriental Institute, Baroda. Now the critical edition of the *Bhāgavata* or *Śrīmadbhāgavata-Mahāpurāṇa* is being brought out by the B J. Institute of Learning and Research, Ahmedabad on the same lines and in the same pattern of the critical editions of the *Mahābhārata* and the *Rāmāyaṇa*. The norms for collation of manuscripts written in different scripts and constitution of the text set by V.S. Sukthankar are strictly followed in this edition. Interpolations and variants in this edition are very small in number and hence H.G. Sastri has rightly remarked that the *Bhāgavata* cannot be spoken of as having different recensions but has only versions. Thus this edition conclusively suggests that the

composition of the *Bhāgavata* text has taken the existing shape in a period when Bhakti movement spread all over the country and virtually replaced the sacrificial ritual (cf. *Bhāgavata*, X.20). Again because of free movement of people from place to place under the religious ordinance of pilgrimage and *saṃkīrtanam* 'glorification' of god's resplendence as acts of devotion, the text was carried to different places and preserved as a sacred book of prayer without allowing deviations. This is supported by the fact observed by K.K. Shastri in his introduction on p. xliii: "...HV, VP (*Brahmāṇḍa-Purāṇa* also) and BGP have borrowed their events about the life of Kṛṣṇa and Balarāma from some common source". Thus the *Bhāgavata* is more religious than historical in its content which has become evident by the recapitulation of the *Brahmasūtra* 1.1.2: *janmādy asya yataḥ* and the use of the Vedic optative form *dhīmahi* instead of *dhyāyema* in the very first verse of the *Bhāgavata* (1.1.1: *janmādy asya yato ... satyaṃ paraṃ dhīmahi*; see also the erudite annotation of H G Shastri in critical notes, p. 245).

Manuscripts in the scripts of Sarada, Nevari, Maithili, Bengali, Telugu, Kannada, Grantha and Malayalam, seven printed editions and twelve commentaries are used for this constituted text. Volume I contains the first three *Skandhas* of the *Bhāgavata* and is edited by H.G Shastri. 27 MSS are used for the *Skandha* I, 30 MSS for *Skandha* II and 31 MSS for *Skandha* III. Volume IV, pt. I contains *Skandha* X and is edited by K.K. Shastree. 30 manuscripts are used in this edition. Following the style of the critical apparatus of the *Mahābhārata* and the *Rāmāyaṇa* the footnotes, appendixes are provided. In the footnotes significant variant readings are given meticulously and in the appendix the interpolated texts. The critical notes at the end of the book is a critique of the text touching several problems of higher textual criticism.

Volumes II, III and IV. pt. 2 are to be published along with the *Pāda*-index. The B.J. Institute of Learning and Research, has to be congratulated for being able to bring out the volumes very elegantly. Four plates in volume I and six plates in volume IV, pt. 1 with illustrations of scripts and miniature paintings are added for an esthetic eye

SRIMAD-BHĀGAVATA-MAHĀPURĀṆAM of Maḥarṣi Veda-vyāsa. *Skandha X*, Vol.1 (*Adhyāyas* 1 to 28) with the commentaries *Bhāvārthadīpikā* of Śrīdharasvāmī, *Bhāgavatacandracandrikā* of Vīrarāghavācārya and *Padaratnāvali* of Vijayadhvajatīrtha. Ed. by N.C.V. Narasimhacharya. Executive Officer, Tirumala Tirupati Devasthanams, Tirupati, 1998. Pp.vi+xlīi+510+91. Price: Rs.100:00.

The book brought out by the Tirumala Tirupati Devasthanams through the Bhāgavata Project under the editorship of N.C.V. Narasimhacharya is another milestone in the publication of the *Bhāgava-mahāpurāṇa*. The first *Skandha* of this was brought out in 1989. In the present volume *Adhyāyas* 1 to 28 of the Xth *Skandha* are printed with the commentaries written against the Vedantic background of Advaita, Viśiṣṭādvaita and Dvaita schools of philosophy. Thus the voluminosity was necessitated because of the commentaries of Śrīdharasvāmin (Advaita), Vīrarāghavācārya (Viśiṣṭādvaita) and Vijayadhvajatīrtha (Dvaita). The minute details in assigning the importance of *karma*, *bhakti* and *jñāna* for the experience of Brahman and realization of liberation are found explicitly in comparison with others (e.g. X.16.45ff; cf. *Vimānārcanakalpa*, ch. 20 on *caturmūrti-mantras*).

The text followed by Śrīdharasvāmin and Vīrarāghavācārya is practically the same, while the text of Vijayadhvaḥja differs in its length and division of *Adhyāyas*. For example the twelfth, thirteenth and fourteenth *Adhyāyas* of Śrīdharasvāmin's text are not found in that of Vijayadhvaḥja. It could be possible that Vijayadhvaḥja edited his text in conformity with the *Bhāgavatatātparyanirṇaya* of Ānandatīrtha. At the same time this commentary records very interesting exegesis, e.g. *kṛṣṇa* is explained metaphysically as: *bhaktajanaduritāka, anasīla* 'one who is disposed to draw out the discomfort of the devoted people' (X.16.45) which is philologically justified. In its non-metaphorical sense it means one who draws out or ploughs field (with plough), thus signifying Kṛṣṇa as a representative of cultivation of land and agricultural operations.

This edition is based on the *Bhāgavata* published by Sri Krishna Sankara Sastri, Nadiad, Kheda Dt., Gujarat in 1965 with the commentaries of Śrīdhara, Rādhārāmaṇadāsa, Vīrarāghava,



Jīvagosvāmī, Vallabhācārya, Giridhara, etc. The critical apparatus is provided by collating this text with ten more printed editions of the *Bhāgavata*.

The utility of the edition is enhanced by the *Pāda*-index for the 28 *Adhyāyas* in Appendix-I and by index of citations quoted in the commentaries in Appendix-II, along with sources of which could be identified. The strenuous and scholarly labour of the editor is richly rewarded by elegant get up and moderate price.

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THE KṚṢṆAGĪTĪ OF MĀNAVEDA (श्रीमानवेदविरचिता कृष्णगीतिः), ed. and tr. in Eng. by C.R. Swaminathan and Sudha Gopalakrishnan. Indira Gandhi National Centre for the Arts, New Delhi and Motilal Banarsidass Publishers Pvt. Ltd., Delhi. 1997. Pp. xv+345+8 (plates of illustrations). Price: Rs.650=00.

*Kṛṣṇagīti*, the lyrico-dramatic text is written by Mānaveda, the Zamorin of Kozhikod in the 17th century in the ecstasy of devotion to Lord Kṛṣṇa under the influence of the *Gītāgovinda* of Jayadeva. The poem is in the form of a monologue glorifying the life of Kṛṣṇa from his descent to the Earth upto his ascension to Heaven in eight units describing eight episodes namely *Avatāra*, *Kālīyamardana*, *Rāsakrīḍā*, *Kaṁsavadhā*, *Svayamvara*, *Bāṇayuddha*, *Vividavadha* and *Svargārohaṇa*. The poem contains *ślokas* 'verses' and *padas* 'lyrics' which are susceptible to music. The whole poem reflects the influence of Bhakti in Kerala.

As the poem was composed by the Zamorin, it was enacted within his court. In it are merged various traditions with simplification in gestures and associated dialogues and lyrics. This presentation type came to be called *Kṛṣṇanāṭṭam*. For a long time it remained in the four walls of the court of Calicut under the patronage of its rulers. The Zamorin of Calicut was also the trustee of the Guruvayurayappan temple at Guruvayur. The Raja Family entrusted with the promotion of this *Kṛṣṇanāṭṭam* to the Guruvayurayappan temple in 1958. Now the *Kṛṣṇagīti* and the *Kṛṣṇanāṭṭam* are thrown open to public and also have become religious components

of temple worship. While the *Gītagovindam* is recited in the morning, the *Kṛṣṇanāṭṭam* is enacted on special festive occasions and on any night at the request of any devotee who offers the enactment as a service (*kainkarya*) to the God.

In this edition an English translation is provided for each passage by the editor C.R. Swaminathan in collaboration with Ms. Sudha Gopalakrishnan. The multi-coloured illustrations on 8 pages at the end of the book and the lucid English translation shall not fail to inspire the serious students of Indian culture and comparative literatures.

In this connection it would be interesting to note similar art innovations took place simultaneously in Andhra Pradesh, Tamil Nadu and Karnataka. The emergence of the *Raiganātha-Rāmāyaṇa* in Telugu is parallel to Tuṅṇaṭ Rāmānujan Eḷuttaccan's *Kīlippāṭṭu-Rāmāyaṇa* in Malayalam. The *Kṛṣṇanāṭṭam* is similar to the *Yakṣagāna* in Telugu. Like the *Kṛṣṇanāṭṭam*, *Yakṣagāna* is a theatre art presented through vocal and instrumental music, costumes and makeup, dance, mime, facial expression and hand language.

These similarities suggest a cultural epoch in South India during which fine arts and literary forms underwent uniform change by mutual influences supported by migrations. The *mārga* and *deśi* were mixed. *Padakavitā* 'lyrical composition' in a metre much simpler to the traditional Sanskrit metres became very popular. The *pādam*s of Annamācārya and the *yakṣagāna*s of Tarigoṇḍa Veṅgamāmbā are examples in Telugu. Even in the temple some of these art forms entered in the routine ritual of temple worship. For example a 'lullaby lyric' of Annamācārya and a 'lyric of camphor-service' (called *mutyāla-hāraṭi*) composed by Tarigoṇḍa Veṅgamāmbā are to be sung regularly even today in the Temple of Venkateśvara, the Lord of Seven Hills, at Tīrumala. The inscriptions evidence the existence of dance recitals for the lyrics of Annamācārya in Temple at one time. A comparison of details in the transformed art forms shed light on the role of temple in the propagation of culture through literature and arts. The Indira Gandhi National Centre for the Arts is pioneering in this direction.

BHĀṢĀŚĀSTRAPRAVESINI [Skt] - A Handbook on Comparative Philology by R.S. Venkatarama Sastri. The Kuppuswami Sastri Research Institute, Madras 600 004, 1996. Pp. vi+243. Price: Rs.100=00.

SAMSKRTA-SĀHITYA-ITIHĀSAH [Skt] - A History of Sanskrit Literature by R.S. Venkatarama Sastri. The Kuppuswami Sastri Research Institute, 1996. Pp. viii+264. Price: Rs.100=00.

PALĀṆḌUMAṆḌANA PRAHASANA of Harijīvanamiśra. Ed. by V. Raghavan and Eng tr. by S.S. Janaki. The Kuppuswami Sastri Research Institute, 1996. Pp. xiv+69. Price: Rs.70=00; \$ 5.

SANSKRIT AND SCIENCE ed. [by] S.S. Janaki, et al. Kuppuswami Sastri Research Institute, Mylapore, Chennai 600 004. Pp. xii+175. Price: Rs. 150=00, \$ 20, L15.

All the above four books brought out as Golden Jubilee Publications not only commemorate the establishment of the Institute (1944) founded in memory of the doyen of Sanskrit education Mahāmahopādhyāya S. Kuppuswami Sastri but also justify the Institute's obligation for continuation of his ideals. The credit goes to Professor Sastri for the introduction in postgraduate curriculum the 'Principles of Comparative Philology and History of Sanskrit Language and Literature' on the model of the Indo-Germanic Philology and Sanskrit studies in Europe.

R.S. Venkatarama Sastri's *Samskṛtasāhitya-Itihāsaḥ* (History of Sanskrit literature) and *Bhāṣāśāstrapraveśinī* (Handbook of Comparative Philology) are the out come of the extension of the university curriculum to the traditional courses of the Oriental Colleges, so as to bring home the Western methodology in traditional Sanskrit studies. In the *Samskṛtasāhityetiḥāsa* Venkatarama Sastri gave in detail and with accuracy in his own indigenous and imitable style retaining the flavour of Sanskrit idiom the history of Sanskrit literature covering all the topics dealt with in the works of A.B. Keith, A.A. Macdonell, etc., on the history of Sanskrit literature.

The *Bhāṣāsāstrapraveśinī* is again a comprehensive text book in Sanskrit dealing with 'Sanskrit Philology' based on Karl Brugmann's *Comparative Grammar of the Indo-Germanic Languages*, etc. Notwithstanding that, he has explained several linguistic concepts in the light of Pāṇini's grammar. Indeed these two books are the out come of Venkatarama Sastri's lectures in his class room. Thus these two books are serving as texts books since many decades and now new copies are made available freely through their reprints by the Institute.

The *Palāṇḍumaṇḍanam* of Harijīvanamīśra (17th cent) is a farce satiring the indulgence of socially or religiously tabooed foods and drinks. Over eating and craving for odious substances for taste against tradition are natural and are to be controlled by constraint through moral laws. That defying a moral code of conduct may not be a cognizable offence, but certainly becomes a matter of ridicule is successfully presented by Harijīvanamīśra in this short farce (*prahasana*) of 13 verses interspersed with some prose dialogues. As the title of the play suggests condemnation of the consumption of onion, garlic, bhang, tobacco, mushroom, etc., by brahmins is the main theme. The action of the play was set in a religious ceremony of *garbhādhāna*, which ended up as a fiasco, in which the brahmins of Andhra, Karnataka, Maharashtra, Bengal, etc., are portrayed. The characters are named after various prohibited ingredients like *palāṇḍu* (onion), *ciñcā* (tamarind), and *laśuna* (garlic), and preparations like *pūrṇapolika* (a sweet pastry), and *kvathika* (a fermented beverage) as in allegoric plays. The playwright is not only well witted but also well informed of the food habits in different regions of our country.

The book contains three parts. George T. Artola's paper 'Harijīvana Mīśra and his short Sanskrit plays', which was published in *Samskrita Ranga Annual* IV, 1996, gives survey of the six *prahasanas* of the author is given. V. Raghavan's 'Sahṛdayānanda of Harijīvana Mīśra' is a critique of *Sahṛdayānanda-prahasana* wherein are sharply criticised the hair-splitting principles of literary criticism. The third part is the *Palāṇḍumaṇḍana-Prahasana* with a synopsis, text edited by V. Raghavan (and already published in *Malayamāruta* III, 1973) and, English translation, notes and preface by S.S. Janaki.

This *Prahasana* was already enacted at Madras in 1996 and found to be stage-worthy in the contemporary society. This book of 79 page, gives a pleasant reading for the reader who believes in the functionalism of Sanskrit.

The *Sanskrit and Science* is a collection of eleven papers presented in a symposium conducted by the Institute, focussing on the utility of the scientific knowledge available in Sanskrit literature in modern science and technology. It is true that the Sanskrit literature, for Sanskrit being a *lingua franca* or a medium of communication in science and fine arts besides literature, contains informations about engineering, metallurgy, ship building, military science, astronomy, medicine, animal husbandry including veterinary science (*mṛgāyurveda*), agriculture including plant pathology and entomology (*vṛkṣāyurveda*). But their studies become fruitful only when that knowledge is made use of in the contemporary society by supplementing to the knowledge of modern science and technology. Many attempts are being made indeed in India and abroad. To illustrate from this collection of papers, P. Ramanujan has made use of Pāṇinian technique of describing Sanskrit Grammar for developing a software programme to be used in the database files of Indian languages. He has also developed a package called *Deśika* at the Centre for Development of Advanced Computing, Poona. His paper 'Relevance of Sāstras for Natural Language Processing' shows how he made use of the Pāṇinian grammar, which comprises of *sūtra-pāṭha* for his *Deśika* package. S.N. Balasubrahmanyam's 'A Pāṇinian Processor' for Machine Translation demonstrates an experiment towards obtaining full benefit of artificial intelligence available in the computer. Raja Ramanna in his paper has shown how science, philosophy and art were connected in the past and are to be connected today. V. Krishnamurthy's paper 'The Clock of the Night Sky' confirms how the formulas like *kṛttikā śiṃhe kāyā* were used in the past to recognize 27 asterisms, which holds good even in modern Astronomy.

D.K. Balasubramanian's paper 'Knowledge Representation through Śābdabodha and Sanskrit grammar', M. Sambasivan's paper 'Vedic Concept and Health', B. Vaidyanatham's paper 'Difference between Ayurveda and Allopathic systems of Medicine', Krishna Raman's paper 'The Clinical Application of Yoga',

V. Kameswari's 'Cartography in Ancient India', K.S. Balasubramanian's paper 'Sarvodaya Science of Yoga for all' and T.V. Vasudeva's 'Agriculture with special reference to Kṣīparāśara' demand a careful reading and focus the need for utilizing the science in Sanskrit literature in the modern world.

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SANSKRIT RESEARCH AND MODERN CHALLENGES. Ed. by A. Ramaswamy Iyengar. Chinmaya International Foundation, Adi Sankara Nilayam, Veliyanad - 682 319, Ernakulam Dt., Kerala. 1997. Pp. xxxvi+265.

Labour of Love, assiduous attention and endless efforts of dedicated savants of our country keep the esoteric cultural tradition without any major changes in spite of continuous foreign inroads and growing nonnational economic vicissitudes in unpredictable dimensions. In every generation a man is born here or there to redeem the community from fallacious perceptions. One of such contemporary philosophers is Swami Chinmayananda, who enthralled the whole country by his nectarous speeches on the *Bhagavadgītā*. His splendid efforts resulted into a mission of the 21st century and one of its delicious fruits is the Chinmaya International Foundation at Veliyanadu, the supposed birth place of Śrī Ādi Śaṅkarācārya's mother - in Ernakulam District of Kerala State. The Foundation has on its agenda several programmes of which one is to conduct high quality research in restoration of Sanskrit texts, which are either hitherto unnoticed or in badly edited form, with exegetic notes, etc. The book under review is Proceedings of a Seminar conducted on 18th, 19th and 20th April 1997, in which several scholars have given their views for the vision of the institute.

The papers of B.B. Chaubey, Swami Chidananda, Keshav N. Iyengar, Damodara Jha, K. Kunjunni Raja, V. Kutumba Sastri, M. Lakshmi Kumari, M. Srimannarayana Murti, Chandrasekharan Nair, G. Gangadharan Nair, Swami Prasannananda Saraswati, K.P. Rajappan, B.S. Ramakrishna Rao, M.M. Sankhdher, K.V. Sarma, T.V. Satyanarayana, V.K. Umadevi, Uma Shankar Sharma 'Rishi', Vasudeva Sastri, K.K.A. Venkatachari, Vanamala Parthasarathy, G. Viswanatha Sarma, S.Y. Wakankar, Lakshmi

Warrier are included in this volume. Each one of the participants have emphasized the need for reviving Sanskrit studies in all possible ways. They have projected several schemes with detailed ramifications with regard to critical editions, modernization of Sanskrit curriculum, propagation of Indian culture, relevance of the Vedic wisdom in the contemporary society, etc. Thus this small monograph is a jewel box of 'dos' for renaissance. In consonance with the deliberations of the Seminar, the Chinmaya International Foundation has undertaken the project of preparing a critical edition with English rendering with notes and indices of the *Brahmasūtra-Bhāṣya* of Śrī Śaṅkara, under the lead of its Director, Ramaswamy Iyengar.

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श्रीपद्मनाभसूरिविरचितः मध्वसिद्धान्तसारः (पदार्थसंग्रहः) A PRIMER OF DVAITA VEDANTA. Skt. text with Eng. tr. and notes by D.N. Shanbhag. Dvaita Vedanta Studies & Research Foundation, No. 88, K.R. Road, R.R. Choultry, Basavangudi, Bangalore - 560 004. 1994. Pp. xii+114. Price: Rs. 24=00.

The *Padārthasaṃgraha* also called *Madhvasiddhāntasāra* of Vedagarbha Padmanābhasūri (18th cent A.D.) is a compendium modelled on the *Tarkasaṃgraha* of Annambhaṭṭa. Like Annambhaṭṭa Padmanābhasūri has also written a commentary on it called *Madhvasiddhāntasārasaṃgraha*. As Shanbhag suggests, the title of the commentary got to the text also. Padmanābhasūri classified the content into two parts, namely metaphysics and theology. In the first three chapters he dealt with metaphysics comprising 1. *dravya*, 2. *guṇa* and 3. *pramāṇas* and in the next three chapters theology relating to 4. Lord's eightfold agency namely, creation, (*sr̥ṣṭi*), preservation (*sthiti*), destruction (*saṃhāra*), control (*niya-mana*), knowledge (*jñāna*), ignorance (*ajñāna*), bondage (*bandha*), and liberation (*mukti*), 5. means of liberation and 6). nature of liberation.

The precise English translation with concise notes is provided by Shanbhag. This text of six short chapters makes the reading very easy and gives a glimpse of the tenets of the Dvaita system of philosophy.

MADHVĀCĀRYA'S CONTRIBUTION TO INDIAN THOUGHT  
by D.N. Shanbhag. Shri Rama Prakashana, 35/1, Gopalpur, Dharwad - 580 007. Samshodhana Series 1. 1996. Pp. vi+ 129. Price: Rs. 50=00.

VĀDIRĀJA - THE DVAITA POET (Great but ignored), by D.N. Shanbhag, Shri Rama Prakashana, Samshodhana Series 2. 1996. Pp. vi+143. Price: Rs. 50=00.

Under the stewardship of Professor D.N. Shanbhag, the enthusiastic Sanskrit scholars started to bring out a series of short monographs based on their studies. These books will at least be of use for the beginners. To serve as good models, Shanbhag himself brought out the above two monographs under the series named Samshodhana Series.

In the *Madhvācārya's Contribution to Indian Thought* Shanbhag has shown vividly the nuances of the Dvaita philosophy, as expounded by Śrī Madhvācārya, on the basis of the Vedic passages read together with the epic and purāṇic passages, e.g. the Supreme Brahman expounded in the upaniṣads and the *Brahmasūtras* is Viṣṇu, the supreme god eulogized in the epics and purāṇas. Against this accepted stand, Madhvācārya's exposition of the *Īśāvāsyopaniṣad* is analysed in the next chapter. Shanbhag has discussed about the place of Cārvāka school, which indeed is surviving with out any real follower in the *prima facie* contentions not only of the Madhva philosophy but also in all systems of Indian philosophy. Madhvācārya's philosophy stands in distinction in viewing of the souls vis-à-vis his bondage, against the accepted stand of difference in opposition to non-difference of Advaitins.

One has to admire as to how Madhvācārya took an exclusive stand in opposition to all other contemporary systems of philosophy, on the basis of *reductio ad absurdum*. To ensure that there was no error in the theory, Shanbhag explains the theory of error, as advocated by Madhvācārya, called *abhinava-anyathā-khyāti*, an adapted version of the Naiyāyika's *anyathā-khyāti*. A close study of this book shall certainly throw an insight into the logic of Madhvas, which was cited and criticised even by the Vaiyākaraṇas like Kondubhatta.



A critical study of the *Rukmiṇīśavijaya* of Vādirāja is the theme of the monograph *Vādirāja the Dvaita poet*. Vādirāja was born on 12-1-1481, lived for a period of 120 years and voluntarily terminated his life by entering in Vṇḍāvana (sacred tomb) on 11-3-1601 A.D.. He adorned the seat of the Sodhe Mutt as the twentieth pontiff. He was contemporary to Kṛṣṇadevarāya (1509-29) and Acyutadevarāya (1529-42) – the rulers of the Vijayanagara empire. There are many interesting stories glorifying his spiritual attainments and supernatural powers. One of the interesting features of his writings is that he rendered the doctrine of Dvaita philosophy in poetry, perhaps falling in line with Vidyāraṇya. Vādirāja's *Yuktimallikā* and *Nyāyaratnāvali* stand parallel to the *Pañcadaśī* of Vidyāraṇya. Poetry is certainly a best means to bring-home the subtle niceties of abstruse philosophy to the devoted disciple than prose, as is evident from the *Vākyapadiya* of Bhartṛhari.

The *Rukmiṇīśavijaya* is a *mahākāvya* from the pen of Vādirāja, in which Kṛṣṇa's life is described from his birth upto the birth and marriage of Pradyumna in 19 cantos in 1241 verses. Nārāyaṇa's incarnation with human form in the womb of Devakī, transportation of the child to Yaśodā, killing of Pūtānā, Śakaṭāsura, Vatsāsura, overpowering of Kālīya, marriage of Nīlā, love sport (*rāsakriḍā*) of Kṛṣṇa, slaying of Śankha-cūḍa, Kaṁsa, Jarāsandha, Rukmiṇī's marriage are some of the episodes covered in the poem. The poet invented 'Svayaṁvara episode' in the marriage of Rukmiṇī, in which she chose Kṛṣṇa and their marriage was celebrated in conformity with the Vedic rites. This invention is parallel to the 'Svayaṁvara episode of Indumatī' in Kālidāsa's *Raghuvamśa*.

Further justification of any episode can be obtained against the metaphysics and theology of Dvaita philosophy; for, Vādirāja took advantage of the *Bhāgavata* story for exposition of his scholastic doctrine. This is one reason that the poem could not become popular as much as the *Śiśupālavadha* and hence Shanbhag is right in calling Vādirāja - 'great but ignored Dvaita poet'. However it is essential that every extant literary piece has to be edited and published, by which the place of religion in ever changing society could be historically described with increased exactness. Thus Shanbhag deserves approbation.

TATTVAMASI IN BRAHMASŪTRA-ŚĀṆKARABHĀṢYA [by] K.B. Archak. Srutigeeta Prakashana, Kusnur Compound, Malmaddi, Dharwad - 580 003. Samshodahana Series 3. 1996. Pp. vi+80. Price: Rs. 50=00.

Śaṅkara himself declares that the Brahman is realized only by the inquiry into the meanings of sentences of the upaniṣads (*vākyārthavicāraṇādhyaivasānanirvṛttā hi brahmāvagatiḥ*, BS. 1.1.2). All the means of cognition, excluding *śabda*, are complementary for confirming the knowledge obtained by word. Thus the analysis of language, nay the language of the upaniṣads, is the destination of Vedānta. Thus Śaṅkara takes the linguistic theories of the grammarians and illustrations from common parlance for ascertaining the sentence meaning. Thus for example in the interpretation of the sentence *tat tvam asi* occurring in the *Chāndogyaopaniṣad*, Śaṅkara gives nine illustrations of common parlance, *mañcāḥ krośanti*, *vṛkṣo jīvati*, etc. Similarly while justifying the significance of the meaning of one word by another word (as in a compound), Patañjali, speaks about *vṛtti*, a linguistic speculation of the grammarians, and defines it as *parārthābhīdhānam* (*Mahābhāṣya*, 2.1.1). He also proceeds by classifying it into *jahatsvārthā*, *ajahatsvārthā* and *jahadajahatsvārthā*. Śaṅkara explains the same in his *Vākyavṛtti*. In the case of sentences like *so 'yaṃ devadattaḥ*, there is no *lakṣaṇā*. The sense of identity is communicated by *abhidhā* only. K.B. Archak has elaborated the argumentative techniques of Śaṅkara in this monograph. He concludes with a quotation of Swami Rāmatīrtha:

Thus "the Vedanta says all this is a mere play on words. What is the use of fighting over words? There is, in reality, only one self which we are, nothing besides it; and since there is nothing besides the self, you cannot consistently say that you are apart. But it must follow that you are the self entire. There is no division in truth. You are the truth now".

Strangely enough we find K.B. Archak maintaining a different stand elsewhere. For example Shanbhag quotes in his *Madhvācārya's Contribution to Indian Thought* on p. 35 as follows:

Dr.K.B. Archak who undertook a comparative and critical study of the interpretations of Śaṅkara and Madhva of the *Īsopaniṣad* concludes: "From an impartial study of the two chief commentators on the Upaniṣad, Śaṅkara and Madhva, one cannot but come to the conclusion that apart from the so called die-hardness of schools of thought, Madhva's interpretations have an amazing consistency and convincingness. He does not at all labour to refute Śaṅkara. Śaṅkara stands, discredited by his own inconsistencies and self contradictions and constant betrayal of the text on which he is commenting....".

The young scholar needs to involve in the philosophical thought by conviction!

\* \* \* \* \*

SEX EDUCATION - INDIAN VIEW [by] V.K. Hampiholi. Shubhada Publications. Ashirvada, Hegde - 581 330. Samshodhana Series 4. 1996. Pp. 6+iv+103. Price: Rs. 100=00.

Hampiholi reiterates that sex and sex education are not outside the moral and social frame work of ancient Indian society. A proper balance of *artha* and *kāma* is to be obtained between the two terminals of *dharma* and *mokṣa*. *Dharma* is taught to the man ever since he is a child until he completes his education and begins to make his living on his own. Now the *artha* and *kāma* goals of life are to be fulfilled without trespassing *dharma* which is already known. Problems arise because of violation of *dharma* while achieving *artha* and *kāma*. All the literature including epics, purāṇas, smṛtis, poetry, drama, etc. is to warn the erring members of the society from taboo to reprimand. *Mokṣa* 'liberation' is the end target to be fixed by each individual at his choice through the wisdom acquired by holistic approach towards *dharma*, *artha* and *kāma* goals of life. Those who inherit or acquire wisdom at any part of life can abandon *artha* and *kāma* and straightly strive for liberation. For those who have only worldly wisdom all the knowledge including sex, that is needed for making the life fruitful has to be imparted in all details. Hampiholi has not only analysed this but also shown the erotica that are included in the sex education

as envisaged in the works like the *Kāma-sūtra*, also in comparison with the modern sexologists like Havelock Ellis, and Ivo Fiser.

The study would have become totally complete had the learned scholar discussed also about consequences of sexual indulgence from the point of view of the good health as held by the practitioners of Āyurvedic medicine. For example Mādhavakara observes in his *Mādhavanīdāna* that indulgence in excessive sexual intercourse leads to loss of semen and produces the diseases *kāsa* 'cough' (11.8-11), *yakṣma* 'consumption' (10.1-2), etc., resulting ultimately in death (10.12).

\* \* \* \* \*

FILIAL LOVE IN PRATIMĀ-NĀṬAKA [by] M.G. Hegde. Gadimane Prakashana, Gadimane Building, Behind Hotel Samrat, Sirsi - 581 401. Samshodhana Series 5. 1996. Pp. iv+59. Price: Rs. 50=00.

Communication through language is not only a physiological but also a psychological activity and more so in the case of the literary language, wherein the poet endeavors to bring home contemporary religio-socio-political scenario, through which he establishes a relationship with his respondents. Ānandavardhana goes further in saying that the respondent, say a reader of poem or a spectator of a drama, may get many more ideas reflected in his mind than what could have been contemplated to be communicated by the poet or the playwright. The psychological factors are many and in a human society no communication can take place without reciprocal reflections between the speaker and the listener. Thus a statement expressing a fact is futile, unless it directly or indirectly activates the members of the speech community. Here in this short monograph, which appears to be one section of a big work written in the same frame and style, Hegde has attempted to demonstrate the presentation of filial love in the dialogues of various characters in the *Pratimānāṭaka* of Bhāsa. Filial love is the warm affection or fondness due to the son or daughter by parents and vice-versa. Leaving the affection between sweethearts, all expressions of endearment fall under filial love in its widened perspective. Hegde has meticulously picked up several passages and

discerned the different forms of filial love. For example in the sixth act Bharata encounters his mother Kaikeyī on hearing the sad incidents of Sītā's abduction and Rāma's search for her. Bharata expresses his hatred against his mother, and Kaikeyī was agitated to face her son. Here the reversal of love is depicted in contrary to the paternal benevolence. On the other hand in the fourth act filial love of Rāma and Sītā towards Bharata is profoundly depicted while Rāma rejects outright the invitation of Bharata to return to Ayodhyā. Hegde deserves, approbation for depicting the mind of Bhāsa in a pleasant presentation.

M. Srimannarayana Murti

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(See Rule 8)

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